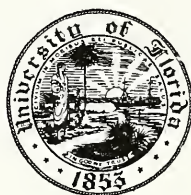


A Guide to the
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OF LATIN AMERICA

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A Guide to the ART OF LATIN AMERICA



Edited by ROBERT C. SMITH

AND

ELIZABETH WILDER



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TABLE OF CONTENTS

Foreword	v
Introduction: The Literature on Latin American Art . . .	1
<p>Argentina, <i>page</i> 5. Bolivia, 9. Brazil, 10. Chile, 12. Colombia, 14. Costa Rica, 16. Cuba, 16. Dominican Republic, 18. Ecuador, 19. El Salvador, 21. Guate- mala, 21. Haiti, 23. Honduras, 23. Mexico, 24. Nica- ragua, 31. Panama, 31. Paraguay, 32. Peru, 32. Puerto Rico, 35. Uruguay, 35. Venezuela, 37.</p>	
Bibliography of Latin American Art	39
<p>Note on the Arrangement of the Bibliography, <i>page</i> 39. Notes on the Style, 40. Symbols of the Libraries, 42. General Works, 44. The Colonial Period, 101. The Nine- teenth Century, 261. The Contemporary Period, 321.</p>	



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FOREWORD

THE Guide to the Art of Latin America has been prepared as a part of the program of the Interdepartmental Committee on Scientific and Cultural Cooperation of the Department of State. It is a pioneer work, designed to bring together the scattered material published up to 1942 on this important subject. For material appearing after this date, the section on art in the annual *Handbook of Latin American Studies* should be consulted.

It is quite possible, even probable, that some significant items have been inadvertently omitted, but the editors have made a prolonged and earnest effort to locate all relevant publications. Most of the Latin American countries were visited during this search. Together with the Archive of Hispanic Culture in the Library of Congress the Guide makes possible for the first time in the United States the serious study of the complicated and interesting history of the development of the fine and folk arts in the other American republics.

The editors have enjoyed competent and friendly assistance from a distinguished group of specialists who have consented to serve as Advisory Editors, whose names are recorded here in grateful appreciation: Rodrigo Melo Franco de Andrade, Ángel Guido, Guillermo Hernández de Alba, Leicester B. Holland, José Gabriel Navarro, Martín S. Noel, and Manuel Toussaint. In addition, Mario Buschiazzi of Buenos Aires has made available his great store of bibliographical knowledge on these problems, and Miss Jean Richmond has faithfully performed the task of preparing the manuscript for the press.

To the two editors a special debt is owed, for they not only conceived the plan for this basic bibliography but over a period of years steadily labored toward its completion, even though they had several other responsibilities.

LUTHER H. EVANS,
Librarian of Congress.



INTRODUCTION

IT IS a startling fact that no single work deals comprehensively with the history of art in the Latin American countries. Not only is there no definitive treatment of the subject—there is not even a text-book available, nor a summary of any scope. The best attempt to show the development of Latin American art continuously from the time of the European conquests to the present—Louis Gillet's section in the *Histoire de l'art* of André Michel—succeeds through touching only the highest spots of a complicated history and through omitting whole regions and periods.

The fact that no such book exists is indeed the principal justification for this bibliography. The reader must search among a multitude of articles and rare publications for the scattered information which will give a picture of the whole. Many items included here may seem outside the subject; but Latin American art is an undeveloped field, and we must look to authors writing on other matters for information and suggestions. For example, there is not one book or article which deals thoroughly with the colonial art of Bolivia, although Bolivia in that period produced some of the most original and interesting work of the whole Spanish American empire. In such a situation, any publication which contains good photographs or exact descriptions, or which can shed light on any aspect of colonial life in Bolivia, is valuable. In this larger sense, there is a good deal of information available in print, and the size of this bibliography—already selective—has surprised the editors. Naturally the principle of selection has varied for each country with the material available in the field of art, and such collateral reading has been admitted more sparingly in the case of countries like Mexico and the Argentine which offer richer bibliographies of art.

There is perhaps one good reason why we have no general study of Latin American art as a whole. The term "Latin America" refers to twenty independent republics, each with its own cultural history, traditions, and national development. Although their histories have been parallel, these countries have diverged more and more into distinct and individual channels. Thus painting in modern Argentina is quite another matter from that of Mexico or Brazil. It is true that in the colonial period the term Spanish-American can be used literally and generally; there is a certain continuity in the way the European tradition was adopted throughout the whole Spanish empire, and even in Brazil. Also in the period of the wars of independence, and all through the nineteenth century the new countries shared similar spasms of growth, imitating Europe, and exploring with diffidence their heritage of popular art. However, a "History of Latin American Art", like a history of

European art, can be fruitful only if it explores the local variations which have led to the national arts of the various countries. Whether this art is interpreted as a consistent whole, or as a group of related but independent cultures, depends largely upon whether one approaches it from the diversified present or from the common heritage of the past.

Principally for this reason, the bibliography has been subdivided first transversely, by periods, instead of by countries. We have found it more common for books to deal with modern painting, including artists from Guatemala, Colombia, Peru and Mexico, than with Guatemalan painting alone, throughout the four centuries of its history. Modern national boundaries are not descriptive of colonial geography, anyway: it would be artificial to separate the Jesuit architecture of the Paraná region, although it now falls within the territories of Paraguay, Uruguay, Argentina and Brazil. However, to meet the need for national bibliographies, the editors have prepared summaries, noting for each country the material most valuable in their opinion. These are intended as guides, carrying selection further by emphasizing the most important and fundamental works. It will be found that they give incidentally a picture of the activity and the attitude of the historians and critics in each country.

* * *

There remain for discussion here a certain number of works which, although not all-inclusive, are so comprehensive, or so general in scope, that they do not belong with any particular country or period. Foremost among them is Gillet's study mentioned above (item 10). Miguel Solá's *Historia del arte hispano-americano* (item 619), which deals only with the colonial period, stands out as the best general text in the field. Various other writers have given us, through a series of publications, the equivalent of a continuous treatment of the colonial period. Thus the writings of Mario J. Buschiazio cover almost every regional type of architecture in the colonial period and include some material on colonial sculpture and painting (see Index). José Gabriel Navarro, although Ecuadorean architecture is his point of departure, extends his inquiries throughout the Americas. In a different mood—interpreters rather than historians—the two Argentine writers, Martín S. Noel and Ángel Guido, generalize about the fusion of Spanish and indigenous style to produce the particular American style of the Andes which they term the "Eurindian".

For the serious student, who wishes to go beyond the conclusions of others, a variety of source material is available in print. Angulo Íñiguez's five volumes of *Planos de monumentos arquitectónicos de América y Filipinas* (item 625) publishes drawings for Spanish colonial buildings from the Archivo General de Indias at Seville. With the series of similar publications by Pedro Torres Lanzas and by José Torre Revello, these constitute an invaluable collection of documents (see

Index). The *Noticias de los arquitectos y arquitectura de España* of Llaguno y Amirola (item 651) and the lives of painters and sculptors collected by Palomino de Castro y Velasco (items 615, 615a) together with the *Diccionario histórico de los más ilustres profesores de las bellas artes en España* of Ceán Bermúdez (item 600), afford the earliest biographical material. Robert Streit's corpus on the missionary establishments, *Bibliotheca Missionum* (item 620), with its wealth of bibliographical references, is an incomparable aid for the study of ecclesiastical art. The chronicles of the religious orders themselves are of the greatest importance, and taken together they constitute an official history; but they are usually published in regional divisions. Finally, there is the category of traveler's accounts. No travelers in the early days went everywhere, although they often covered a fairly wide region. Thus, for example, the *Relación histórica del viaje a la América meridional* of Juan y Santacilia and Ulloa (items 611a, 612), includes Panama with the cities of the Pacific coast, and the *Lazarillo de ciegos caminantes* (item 685) of Bustamente describes a journey from Buenos Aires through Bolivia to Peru.

There are no monographs or special studies of colonial painting, of sculpture, or of the minor arts considered as a whole throughout Latin America. The most impressive work of this sort is the series of publications by José Toribio Medina which, taken together, give a detailed picture of the field of colonial typography, with valuable information on the related graphic arts and numismatics (see Index). Torre Revello's *El gremio de plateros en las Indias Occidentales* (item 678), though brief, is an excellent foundation study for silver work in the colonies. F. L. May gives us a section on colonial laces in her *Hispanic Lace* (item 56b). Exhibition and sales catalogs remain, however, the only comprehensive source for the lesser arts—as for example those of the Barreto collection (item 740), or the 1941 exhibition of the Brooklyn Museum (item 684).

* * *

The principal writers of the nineteenth century in the new republics are again the travelers. To men like D'Orbigny (items 2293, 2294, 2295), Bougainville (item 2304), Caldcleugh (item 2306), Mme. Calderón de la Barca (items 2849–2851), Humboldt (item 2291), Ouseley (item 2317), Radiguet (item 2320), Stephens (items 2337–2338, 2881–2882), and Félix de Azara (items 2302, 2303, 2952) we are indebted for detailed descriptions and *costumbrista* lithographs, which include many monuments of the colonial period as well. Except for Humboldt, no one journeyed very extensively, but from their sketches of specific regions a panorama of the whole scene can be built up.

Unfortunately we have as yet no bibliography of the travel literature of the Americas, a study which would be an invaluable aid in all kinds of investigations. We have restricted our citations here to the obvious

and most important, since this bibliography is one of the first attempts to collect such material. It is much to be desired, however, that the project of a general and inclusive travel bibliography should be undertaken.

Even the artists of the nineteenth century were travelers. Perhaps it should be remarked that whatever artists, whether from Europe or elsewhere, have lived or traveled extensively in Latin America are included in our study, because of their indubitable contribution to the development of art there. Beside the evidence of their work, a beginning has been made toward critical study of these early inter-Americanists in the case of Rugendas (item 2514), Charton (item 2329), Frederic E. Church (items 2331, 2332), and in Álvarez Urquieta's study of the portraitist, José Gil de Castro (item 2326). For the official painting of the century, so curiously similar throughout the Western Hemisphere, and for its minor arts, the only general source at present is in the publications of the great expositions such as the World's Columbian at Chicago (item 2288), and especially the Paris Exposition of 1900 (item 2285). Even the architecture of the century has been neglected, in its whole range from baroque through all the revivals to neo-baroque, except in very specific manifestations.

* * *

In the modern period it becomes more natural to deal with each country individually and to separate the techniques. General commentary, such as that of Wilhelm Mann in his *Volk und Kultur Latein-amerikas* (item 3071) or Maribona's *Macacos* (item 3072) is usually brief and without detail. The renaissance of Mexican painting in the 1920's took on an international character, with artists from Peru, Guatemala, Colombia, Costa Rica, Cuba, and the United States, but it remained essentially a Mexican movement and is described in the Mexican section of the bibliography. Only a few writers like Cossío del Pomar (items 4739, 4742) and Ángel Guido (items 12-14) have tried to describe a mystical "American" quality of style in contemporary art. Useful biographical notes on some thirty-two painters from different countries were printed in the *Pan American Union Bulletin* in 1935 (item 3112). The only other source of information about artists from various countries is the exhibition catalog—especially valuable are those of the first Pan American Exhibition in Los Angeles in 1925 (item 3129), the First Baltimore Pan American Exhibition of 1931 (item 3109), and the exhibitions in connection with the San Francisco and New York Expositions of 1939-40 (items 4085, 3077, 3078). In addition we have the illustrated catalogs of the International Business Machines Corporation collections, in painting, sculpture and the graphic arts (items 3096-3100, 3104, 3122-3127, 4771). The fact remains, however, that in a field where artists are increasingly aware of interdependence and stimulation, no attempt has been made to record the whole movement.

Similarly there is no general treatment of the modern movement in architecture, which has appeared throughout the Americas. Only in the field of housing, with a Pan American Housing Congress and a Pan American Congress of Architects to foster it, do we have any ponderable reports (items 3088, 3090, 3091). Some information on city planning in Latin America is given also in the *Manual de urbanismo* of Brunner-Lebenstein (item 3085).

The only attempt to represent inclusively any modern minor art from the Latin American countries is the catalog for an exhibition of *Contemporary Ceramics of the Western Hemisphere* circulated by the International Business Machines Corporation (item 3104). Costumes from Latin America have been collected by Dorothy Spicer (item 3107) and from South America by Edouard Halouze (item 59). Catherine Oglesby's study of *Modern Primitive Arts of Mexico, Guatemala and the Southwest* (item 3106) points the way to serious studies of popular arts in the various regions. The valuable publications in this field, however, have been the work of specialists and are very local in interest.

Two reference books should be added to this list before we proceed to the bibliographies country by country. These are the pedestrian *Who's Who in Latin America*, now in its second edition (item 3082); and the annual *Handbook of Latin American Studies* (item 17) which includes sections on the bibliography of Spanish American and of Brazilian art and archeology (items 23, 25, 27, 154). It should be emphasized that no attempt has been made to include material published since 1941. For this information one must consult the valuable surveys provided annually in the appropriate sections on art in the *Handbook*.

On the whole it is fortunate that we have not been flooded by immature surveys of a field where so much spade-work remains to be done. If this bibliography served no other purpose, it would be useful for pointing out on the one hand the solid achievements in the field of Latin American scholarship and, on the other hand, the richness of the material still unexplored and unevaluated.

Argentina

There are several histories of Argentine art. The bare facts of its development are succinctly stated in the Touring Club Italiano's guide book to the Rio de la Plata countries (item 82) and again in José León Pagano's essay for the official Italian encyclopedia (item 75). This statement serves as a preface to the author's greatly expanded work, *El Arte de los Argentinos* (item 76). This is the general reference work on Argentine art, though it is by no means an impartial survey of the whole subject, and indeed treats fully only the development of modern painting. Even so, there is as yet no other book as comprehensive in Argentina or indeed in the other Latin American republics. Similar in style and in critical approach is *La pintura y la escultura en Argentina*

(item 78) by the late painter Eduardo Schiaffino, which deals however only with the eighteenth and nineteenth centuries. Enrique Udaondo's *Diccionario biográfico argentino* (item 83) supplies some of the essential facts that these two works lack.

For architecture, there is Mario Buschiazzo's catalog *Colonial Architecture in the Argentine Republic* (item 85) which also includes modern buildings, although the emphasis is on the colonial relics. Alfredo Taullard's *Nuestro antiguo Buenos Aires* (item 81) traces the development of the city through art, and is thus a synopsis of architectural and graphic history through the nineteenth century, as is the *Colección cronológica de vistas de Buenos Aires* of Guillermo Moores (item 87). The catalog of a retrospective exhibition of graphic arts (item 79) gives us a general survey of that field. Finally, the series of essays on art included in the *Historia de la nación argentina* (item 64) shows the development of the various arts throughout the history of Argentina.

In recent years a good deal of attention has been given to Argentine colonial art, with the result that it is now one of the best documented periods in the art of Latin America. Outstanding is the series of *Documentos de arte argentina* (item 772) projected by the Academia Nacional de Bellas Artes to cover all the important relics of the colonial style. A group of excellent photographs of each building, its architectural details and its valuable sculpture, painting and minor arts, accompanied by descriptive notes and a historical text, constitute small books which are a model for such publications. Practical work in the protection of these monuments is carried on by the Comisión Nacional de Museos y de Monumentos Históricos, whose *Exposición de planos y fotografías de monumentos históricos* (item 788) is in itself a good text for colonial architecture.

The book of Juan Kronfuss *Arquitectura colonial en la Argentina* (item 851) was a landmark in the study of this subject. Previous to this, research had been more purely historical in focus, as in the studies of Quesada on the early churches of Buenos Aires (items 877-882) or Pedro Cabrera in Cordoba and Tucuman (items 811-816). Another pioneer was Martín Noel, whose general theories on the subject of colonial architecture were drawn, however, less from the Argentine than from the Andean scene (cf. items 701, 720, 722, 759, 760, 765, 766) as were those of Ángel Guido (items 13, 711, 646-647, 713-715). Studies of particular localities in colonial Argentina are the *Arquitectura colonial de Salta* by Augsburg and Solá (item 791), Jorge Furt's *Arquitectura de Santa Fe* (item 832), and the *Monumentos religiosos de Córdoba colonial* (item 854) of Lascano González.

Finally, one must not overlook the work of Mario Buschiazzo, whose fifteen or more articles in this field, sometimes on individual buildings (items 763, 799-802, 805-807, 810) sometimes on the monuments of a single town (items 797, 798, 808, 809) or on some general phase of

colonial architecture (items 796, 803, 804) constitute a body of serious, dependable research, often the best available.

Other scholars have also made great contributions to the published documents of art history. Torres Lanzas's *Relación de mapas, planos etc. del virreinato de Buenos Aires* (items 730, 731) and Torre Revello's *Adición a la relación descriptiva* (item 728) are basic tools for the study of colonial architecture. In addition there is Torre Revello's *Noticia de algunos artistas coloniales* (item 782), his *Mapas y planos en el Archivo general de Simancas* (item 729), Enrique Peña's *Documentos y planos relativos al período edilicio colonial de la ciudad de Buenos Aires* (item 871), and some half-dozen documents in Angulo Íñiguez's *Planos de monumentos arquitectónicos de América y Filipinas* (item 625). Torre Revello, in an essay on *Viajeros, relaciones, cartas y memorias* (item 783) also surveys the field of contemporary accounts of the colonial scene. Buschiazzo, in publishing the letters of two Jesuit fathers, makes available this sort of information about the Italian architects, Primoli and Bianchi (items 795, 795a). Travelers like Bustamente (item 685), and Helms (items 693, 694) or those collected by Jiménez de la Espada (item 611) sometimes contribute valuable descriptions of the colonial city.

Other colonial arts in Argentina have received little individual attention. Useful material is undoubtedly included in catalogs of exhibitions, such as the *Arte religioso retrospectivo* of 1934 (item 695) and the *Arte sagrado y retrospectivo* of 1940 (item 780) or of private collections such as that of Gustavo M. Barreto (item 740). Silver has attracted the most interest, with Taullard's *Platería sudamericana* (item 742), and an excellent documentary study, *Ensayo sobre los artífices de la platería en el Buenos Aires colonial* by Márquez Miranda (item 905). Early engravers are discussed by Medina in the *Historia y bibliografía de la imprenta en el antiguo virreinato del Río de la Plata* (item 733), and by Juan Canter in the *Historia de la nación argentina* (item 902). Solá's chapter on painting and sculpture in the *Virreinato de la Plata* (item 619) is the fullest discussion now available on those arts.

In the nineteenth century emphasis shifts to painting and the graphic arts. José León Pagano's work, already mentioned (item 76) gives the most complete account of the accomplishment of this period. A catalog of value for its illustrations and text is *Un siglo de arte argentino* by Augusto da Rocha (item 92), deriving from a retrospective exhibition of 1936, this represents a careful choice of personalities and material.

Both books emphasize the importance of the *costumbrista* artists so typical of the early nineteenth century. These painters and draughtsmen, frequently Europeans sojourning in America, have left an unusually complete record of the topography, architecture, daily life, and costumes of Buenos Aires and the pampas of their time. Much of their work, especially the paintings, remains unpublished; what we know best

are the lithograph albums and book illustrations, often prepared for the European market. Such are the famous series of César Hipólito Baclé (item 2370), the *Picturesque Views of Buenos Ayres and Montevideo* by E. E. Vidal (items 2323–2325), and Carlos Enrique Pellegrini's *Recuerdos del Río de la Plata* (item 2374a). A series of memorial exhibitions of the work of these men, given by the Asociación Amigos del Arte, has resulted in a group of excellent catalogs by Alejo B. González Garaño: *Cesar Hipólito Baclé* (item 2369), *Acuarelas de E. E. Vidal* (item 2385), *Carlos Morel* (item 2340), *Carlos E. Pellegrini* (items 2339, 2352), *Juan León Pallière* (item 2341), *Juan Mauricio Rugendas* (item 2342) and *Prilidiano Pueyrredón* (item 2343). Attention should also be called to the facsimile of Vidal's *Picturesque Illustrations* (item 2324) and the album of hitherto unpublished watercolors, *Quince acuarelas inéditas de E. E. Vidal* (item 2411).

That no American country is at present more active in art than Argentina is witnessed by their annual publication *Anuario Plástica* (item 3154) which since 1939 has published a survey of the whole year in art. Museums, schools of art, and societies of art throughout the country are listed, exhibitions are listed, and those of importance are reviewed. Natural complements to this directory are the catalogs of the national Salón de Artes Plásticas (items 3161–3163) the Salón de Otoño of Buenos Aires (item 3236) and the annual Salons of Rosario (items 3218–3220) and Santa Fe (item 3227). The catalog of a carefully selected collection of Argentine art sent to the Virginia Museum of Fine Arts in 1940 (item 3239) is useful for its biographical data on some forty painters, sculptors, and graphic artists.

A long felt need for monographs on outstanding contemporary artists of Argentina is now being met by three series of publications, the *Monografías de arte americano; serie argentina* (item 72a), the *Colección artistas argentinos* (item 3173) and the *Monografías de artistas argentinos* (item 72b). Each of these gives a series of illustrations, a biographical note, and a short critical text—a formula which could be applied fruitfully all through the Americas. Among them are studies on Bernaldo de Quirós (item 3342), on Antonio Berni (item 3340), Pettoruti (item 3363), Quinquela Martín (item 3371), on the impressionist Fernando Fader (item 3419) and on Yrurtia (item 3471).

In minor arts Argentina has shown little interest, though a book by Canal Feijóo *Ensayo sobre la expresión popular artística en Santiago* (item 3331) shows what may be done. Similarly, a publication of the Doctor Gabriel Carrasco Experimental School, *El niño y su expresión* (item 3310) contains an excellent essay by Olga Cossettini on art education, illustrated with children's paintings. In the field of architecture a series of publications on town-planning, and special Argentine problems, notably by Ángel Guido (items 3251–3253) are balanced by theoretical writing on the meaning of American style (items 50, 51, 3087,

3263, 3264). Publications of actual buildings in the modern style are rarer (items 3243, 3244, 3248, 3261).

Bolivia

The art of colonial Bolivia is especially interesting, from the point of view of the fusion of Spanish and Indian elements of style. The rich heritage of local baroque architecture will sometime be studied as it deserves, but at present there is no single study tracing its evolution, nor even sufficient published material from which such a study could be made. There are certain documents available, in such general collections as the *Archivo boliviano* edited by Ballivián y Rojas (item 915), and René-Moreno's *Biblioteca boliviano* (item 922a). Important plans and drawings, especially for the city of Potosí, are included in Angulo Íñiguez's *Planos de monumentos arquitectónicos de América y Filipinas* (item 625), and also in the *Relación de mapas, planos, etc. del virreinato de Buenos Aires* published by Torres Lanzas and continued by Torre Revello (items 730-731). In fact colonial Bolivia, or *Alto Perú* as it was called in the days of the Viceroyalty, can hardly be considered distinct from Peru, or from the eastern slopes of the Andes which are now Argentine territory. Thus the ecclesiastical reports, the travelers' accounts, and the histories of colonial Peru should all be noted. Travelers customarily crossed the continent through the region of Lake Titicaca, in colonial times as well as in the nineteenth century. Among them are Bustamante (item 685), Helms (item 693), Lizárraga (items 697-699), and in the nineteenth century Castelnau (item 2307), Orbigny (items 2293-2295), and Meyendorff (item 700).

Since the national divisions cut across existing cultures, most modern critics and historians of colonial art have concerned themselves with a general Andean, rather than a Peruvian or Bolivian style. The theories of Martín Noel on indigenous influence in architecture and in architectural decoration (items 718, 719, 723), and even more specifically those of Ángel Guido (items 710-717) are based largely on a study of Bolivian monuments. Bolivian colonial art was first touched upon for the international art public in a brief article by León Kochnitzky (item 1094). Since then the most serious contributions have come from Mario Buschiazzi (items 925-928), and such illustrated volumes as Genaro Ibáñez's *Potosí* (item 938), Max Joseph von Vacano's *Bolivia, su desarrollo y progreso* (item 940) or *Potosí, la ciudad única* by Molins (item 921). Perhaps the best general treatment of the period is Finot's *La cultura colonial española en el Alto Perú* (item 916).

General information on Bolivia, with a good many illustrations, is provided by Marie Robinson Wright's *Bolivia, the Central Highway of South America* (item 97). Excellent photographs will be found in Gerstmann's *Bolivia* (item 3479), and color photographs, especially of the costume of today, in the *National Geographic Magazine* (item 3480).

For the interesting group of contemporary artists, who, true to their heritage, are exploring indigenous themes, very little material is available (items 3482-3487). In the field of sculpture there is a good article on Marina Núñez del Prado by Jane Watson (item 3490). Otherwise the magazine *Bolivia* has proved the best source of information on current artistic activity, with articles such as *A Bolivian Artist and Innovator; Roberto Guardia Berdecio* (item 3483).

Brazil

At first glance it may seem that relatively little material of the first importance exists for the study of Brazilian art. But it should be borne in mind that thanks to the establishment of the remarkable Serviço do Patrimônio Histórico e Artístico Nacional in 1937, interest in the subject has been enormously stimulated with a subsequent research production of unusually high value. The four volumes of S.P.H.A.N.'s *Revista* published between 1937 and 1941, have set a high standard of careful work and presentation in various periods of Brazilian art which is already bearing fruit in the form of other monographs on special subjects.

The *Pequena História das Artes Plásticas* (item 145) of Carlos Rubens is the most complete statement on Brazilian art to date, but suffers the serious disadvantage of having no illustrations. Besides this and an abbreviated account in the *Enciclopedia italiana* (item 99), there are only a few interpretive essays, brief and not entirely representative, to tell the development of Brazilian art. The best of these is Mário de Andrade's brilliant and little known résumé *Las artes plásticas en el Brasil* for *La Nación* of Buenos Aires (item 101). Others are by Ronald de Carvalho (item 108), Raul Pedroza (item 134) and Robert C. Smith (item 153). Angelo Guido has traced the growth of art in Rio Grande do Sul in his *Artes Plásticas no Rio Grande do Sul* (item 127), while Manuel Querino has written on the artists of Baía (items 138, 3514).

For the study of early painting there are the source writings of Manoel Araujo Pôrto-Alegre: the *Iconografia Brasileira* (item 136) and the *Memória sobre a antiga escola de pintura fluminense* (item 198). A. M. Corrêa's *Terra Carioca: Fontes e Chafarizes* (item 205) is a very well written and accurate account of fountain sculpture in Rio de Janeiro in the eighteenth and nineteenth centuries. Lúcio Costa has sketched the history of Brazilian furniture (item 183) and Francisco Márques dos Santos has opened the study of Brazilian silversmiths (items 189, 2595). Photographs and descriptions of works of art of a variety of periods are to be found in the catalog of the paintings of the Escola Nacional de Belas Artes (item 139) and that of the sale of the collection of Djalma da Fonseca Hermes (item 111) as well as in numerous articles of *Ilustração Brasileira*.

The volume *Arte Colonial Brasileira* (item 983) of Aníbal Mattos is with its large number of reproductions a serviceable introduction to the

art of the colonial period, although it is far from complete, and inaccurate in places. The architecture of the two richest centers of colonial artistic development, Baía and Minas Gerais, is presented in monographs by Edgar Cerqueira Falcão, *Relíquias da Bahia* (item 964) and Robert C. Smith, *The Colonial Architecture of Minas Gerais in Brazil* (item 1162), Lúcio Costa's long paper on the church architecture of the Jesuits published in the *Revista do Serviço do Patrimônio Histórico e Artístico Nacional* (item 1052) deals effectively with an important category of colonial construction.

Other articles in the yearbook of this important organization constitute the best single group of material for research in this field and are complemented by special monographs like items 947, 991, 1035 published by S.P.H.A.N.

Among these are included the researches of Luís Jardim on colonial painting (items 1219 and 1220) the special study of Naír Batista on the painters of Rio de Janeiro (item 1213) which is paralleled by the *Artistas do Rio Colonial* of Francisco Marques dos Santos (item 1227). The seventeenth century Dutch painters of Pernambuco have been studied by Robert C. Smith in *Brazilian Landscapes of Frans Post* (item 1229), in *Frans Post; Seus Quadros Brasileiros* by Joaquim de Souza-Leão (item 1232a), and by Thomas Thomsen in *Albert Eckhout, ein Niederländischer Maler und Sein Gönner Moritz der Brasilianer* (item 1236). Aleijadinho, the one colonial sculptor on whom adequate information is available, is represented by three important essays, each written from a different approach. Rodrigo Melo Franco de Andrade's *Contribuição para o Estudo da Obra do Aleijadinho* (item 1240); *Traços Bibliográficos Relativos ao Finado Antônio Francisco Lisboa* (item 1244) by Rodrigo José Ferreira Bretas; and Theófilo Feu de Carvalho's *O Aleijadinho* (item 1246).

There are a number of classic works on the painting and sculpture of the nineteenth century that are to be regarded as source material: *Arte Brasileira* of L. Gonzaga Duque-Estrada (item 2460), Henrique Coelho Netto's *Bellas Artes* (item 2603), and the publications of Laudelino Freire (items 196, 2463, 2609).

Colored reproductions of many paintings mentioned in the books are included in the collection of plates edited by Francisco Acquerone and A. de Queiróz Vieira entitled *Primos da Pintura no Brasil* (item 2599). All of these publications concentrate on the second half of the nineteenth century. For the earlier period several studies are recommended. Francisco Marques dos Santos's *O Ambiente Artístico Fluminense* (item 2635) discusses the personalities of the first decade. The French Mission of 1816 is quite thoroughly treated by Afonso de E. Taunay (items 2544, 2646) and its production is well illustrated in the catalog of a recent exhibition *Exposição da Missão Artística Francesa* (item 2508). One of the members of the mission, Jean-Baptiste Debret, has

left his own record in three volumes of lithographs of Rio de Janeiro, the famous *Voyage pittoresque et historique au Brésil* (items 2452, 2453), which should be compared with the other *costumbrista* scenes of J. M. Rugendas (items 2513, 2514) and Victor Frond (items 2503, 2504) in the *Brésil Pittoresque* of Charles Ribeyrolles. Senhor Santos completes the picture with his study of the arts under D. Pedro I (item 2532). Manuel Duarte Moreira de Azevedo's *Pequeno Panorama* (item 2557) has information on the architecture of the period.

In spite of the great achievement of modern Brazilian artists during the last few years there is no published account of their work as a whole. Salon catalogs and articles on the official yearly exhibitions of São Paulo and Rio de Janeiro are useful for reproductions and occasional biographical detail in relation to the academic painters and sculptors (items 107, 2638, 2639, 3533-3535).

The progressive group which centers in São Paulo can best be studied in the catalogs and publications of the now defunct Salão de Maio (items 3515, 3535) and in the pages of the magazine *Planalto*, which was published during 1941. Cândido Portinari, the best known Brazilian painter today, is best represented in the monograph *Portinari, his Life and Art* published in English by the Chicago University Press (item 3683) the *Revista Acadêmica's* special issue *Homenagem a Portinari* (item 3643) and the official catalog of his exhibition of 1939 (item 3609). For Tarsila do Amaral, a pioneer modern painter of São Paulo, there is another special issue of the *Revista Acadêmica* (item 3644). Lasar Segall has a handsome monograph by Paul Fierens (item 3632). Among the outstanding critics of modern art in Brazil are Sérgio Milliet (items 3663, 3665), Luís Martins (items 3506, 3657, 3658) and Lourival Gomes Machado (items 3505, 3654).

Some idea of contemporary architecture may be had from the well illustrated articles of *Arquitetura e Urbanismo* (items 3548, 3551, 3555).

Chile

There is no publication which treats of Chilean art as a whole in any satisfactory fashion. The best general summary is perhaps the chapter devoted to the fine arts in Huneeus Gana's *Cuadro histórico de la producción intelectual de Chile* (item 211). A short essay by Giraldo Jaramillo, *Panorama de la pintura en Chile* (item 236), and the catalog of a retrospective private collection by Álvarez Urquieta (item 235) might serve as points of departure for a study of painting, which has always been Chile's principal art.

The colonial period, while not actually neglected, has hardly received the attention it deserves. On architecture the best study is the recent publication of Benavides Rodríguez, *La arquitectura en el virreinato del Perú y la capitania de Chile* (item 708). Ernesto Greve's *Historia de la ingeniería en Chile* (item 1277) gives some documents and illustra-

tions as well as a study of methods of construction. Along with these books, Stecchi's *Arquitectura en Santiago* (item 1280) should be consulted for its plans and fine architectural drawings of buildings and their details. A single monograph on the neo-classic architect, Toesca, is the work of Roberto Toro Toro (item 1282). Finally, one must not neglect the *Relación descriptiva de los mapas, planos, etc. del virreinato del Perú* of Torres Lanzas (item 732) and Angulo Íñiguez's *Planos de monumentos arquitectónicos de América y Filipinas* (item 625), both of which include colonial plans and elevations for Chilean buildings. General publications of documents, such as those of the Archivo del Arzobispado de Santiago (item 1272c) are also available.

For colonial painting, Álvarez Urquieta's essay, *La pintura en Chile durante el período colonial* (item 1288), is the key work. The one study of a colonial sculptor, Mandiola's *Apuntes sobre la vida y obras de Andía y Varela* (item 1290) is marred by its lack of illustrations. The minor arts have been rather more fortunate, with an essay on silverwork by Fontecilla Larrain (item 1283), and a pair of very important articles by Márquez de la Plata on *Los trajes en Chile* (item 1285) and *Los muebles en Chile durante los siglos XVI, XVII y XVIII* (item 1284).

It is characteristic of the nineteenth century in Chile that the Museum of Fine Arts and the School of Fine Arts (items 225, 226) were founded then, and that Pedro Lira in 1866 published a thoughtful survey of Chile's cultural history, *Las bellas artes en Chile* (item 212). In José Miguel Blanco, Santiago possessed one of the most prolific of art critics; through his writings in the *Taller ilustrado* and many other periodicals one can follow the whole scene of the second half of the century, and thanks to the efforts of Chilean bibliographers, this information is not hard to come by (item 2682). A valuable résumé of this whole period is given by Richon-Brunet in the catalog to the Chilean Exposición Internacional de Bellas Artes of 1910 (item 2687); another catalog which deals principally with the nineteenth century artists, giving valuable biographical notes, is the 1922 *Catálogo general* of the Museo de Bellas Artes in Santiago (item 218). The fullest interpretive statement is *La pintura en Chile* by Armando Robles Rivera (item 2751).

The other group of artists typical of the nineteenth century, the *costumbristas*, lithographers, and provincial portraitists who represent popular rather than official art, are fortunately prolific in Chile. Álvarez Urquieta has contributed good biographies of the English landscapist Carlos Chatworthy Wood Taylor (item 2713) and the Peruvian portrait painter who worked so much in Chile, José Gil de Castro (item 2326). Other articles deal with Tomás Somerscales (item 2712) and Monvoisin (item 2714). Most of these artists speak for themselves in the lithographs of their illustrated books and albums, foremost among them the atlas appended to Claude Gay's *Historia de Chile* (item 2709). Other interesting illustrations appear in the books of Bougainville (item

2304), Davie (item 2310), Schmidtmeier (item 2688) in Tornero's guide book (item 2689) and in Maria Graham Callcott's *Journal of a Residence in Chile* (item 2678). Among those who give useful descriptions are Caldcleugh (item 2306, 2677), Conder (item 2308), Orbigny (item 2316), Radiguet (item 2320), and Stevenson (item 2322). A fine collection of *costumbrista* illustrations *Imágenes de Chile* has been made by Feliú Cruz and Picón-Salas (item 2681).

Perhaps the most significant development in the Chilean scene in our day is the emergence of the Escuela de Artes Aplicadas, and the consequent interest in minor arts (items 3104, 3752, 3753, 3764, 3769, 3771). A series of studies of Araucanian crafts is also of great interest, notably the great publication of the Museo de Etnología y Antropología de Chile, *Album de tejidos y alfarería araucana*, by Aureliano Oyarzún and Ricardo E. Latcham (item 234). Brother Claude-Joseph's studies of *La platería araucana* (item 229) and *Los tejidos araucanos* (item 230) will also be found useful.

For contemporary art in Chile, the best source is the *Revista de arte* of Santiago, which furnishes current news of the art-world and critical articles. There is no book on twentieth century painting, sculpture, or the graphic arts; such essays as Lorenzo Domínguez's *Algo acerca de nuestra escultura* (item 3796) or Ana Cortés' *Ensayo para una reseña de la historia del affiche en Chile* (item 3761) serve to supply this lack. Perhaps the best summary of contemporary painting in Chile available before 1942 was the review of an exhibition in Argentina, by Julio Rinaldini (item 3789); Chilean painting is also included in the Golden Gate International Exposition catalog (item 3148). On the subject of architecture, there is almost no material, aside from a series of articles on the planning problems of Santiago in the *Revista de arte*, and some discussions of low-cost housing.

Colombia

By publishing a volume entitled *Iniciación de una guía de arte colombiana* (item 239) the Academia Nacional de Bellas Artes of Colombia has shown itself aware of the responsibility inherent in the rich cultural tradition of that country. The catalogs of churches and museum collections and the assembling here of information on all periods since the conquest make this an invaluable volume. Various publications in connection with the recent centennial celebrations, albums, and collections of descriptive essays, serve the same purpose (items 243, 258, 259, 1295, 1302, 1329) as does Roberto Cortázar's catalog of monuments in Bogota (item 245a). An article by Alfredo Ortega *Arquitectura de Bogotá* (item 266) is the best general treatment of architectural history in Colombia; Pizano Obregón's *La catedral de Bogotá* (item 268) also covers almost the whole history, through the documentary study of a single building. Perhaps the most stimulating succinct introduction

to the subject is the group of lectures by Samper Ortega, *Colombia, Breve reseña de su movimiento artístico e intelectual* (item 257).

The foremost work on the colonial period is the *Teatro del arte colonial* (item 1297) of Guillermo Hernández de Alba, which deals with architecture, painting and sculpture. Important source material has been published by Angulo Íñiguez in the *Planos de monumentos arquitectónicos de América y Filipinas* (item 625). Good general articles on architecture are those by Mario Buschiazzo on *La arquitectura colonial en Colombia* (item 1312), Cristóbal Bernal's *El arte arquitectónico español en el Nuevo Reino de Granada* (item 1308) and George Grupp's careful study *The Churches of Bogotá* (item 1317). Monographs on single buildings in Bogota and elsewhere will be found in items 1306, 1307, 1318, 1328.

Among the colonial painters practically the whole bibliography is given over to Gregorio Vásquez Arce y Ceballos. The monograph by Robert Pizano Restrepo (item 1360) is perhaps the most impressive study of a single artist in all the Latin American field. It also includes material on other painters of the seventeenth century. Miguel de Santiago is treated in an article by Giraldo Jaramillo (item 746a), and Antonio de la Cruz in two articles (items 1347, 1349), while several deal with the seventeenth century group (items 1356, 1357, 1361, 1362). A humbler but extremely interesting group of painters associated primarily with Colombia, the famous Expedición Botánica led by José Celestino Mutis, is touched upon in items 745, 746, 748, 749.

On sculpture we have an interesting little monograph by Luis Alberto Acuña *Ensayo sobre el florecimiento de la escultura* (items 1366, 1367) and studies of the retablo of San Francisco (items 1302, 1368, 1369). Medina has contributed a study of colonial printing (item 1301). Minor arts, however, except as they come into the architectural sphere or are indexed among the furnishings of churches in the *Iniciación de una guía* (item 239) have received little attention. The catalog of a South American collection gathered by the Brooklyn Institute of Arts and Sciences (item 684) might prove useful.

In the late nineteenth century Colombia passed into a period of considerable cultural activity. The bibliography indicates how much of the credit for this is owing to General Alberto Urdaneta (items 244, 246, 2766, 2769a, 2772, 2774, 2775). Painting was, characteristically, the important art of the day, with Ricardo Acevedo Bernal (items 2778, 2779, 2782) and Epifanio Garay (item 2781, 2786) the outstanding men. For a good general discussion of the period, see Giraldo Jaramillo's *La Pintura en Bogotá hacia 1850* (item 2784). The miniature painters of the early part of the century should not be overlooked (item 2777), nor the most important *costumbrista* painter, Ramón Torres Méndez (items 2780, 2785). A few travelers contribute to our knowledge of the scene, especially Edward André, whose *América equinoccial* (item 2767) includes important engravings, and John Steuart's *Bogotá in 1836-7* (item

2771). Among others who visited Colombia are Le Moyne (item 2292), Crevaux (item 2309), Derby (item 2311), Duane (item 2312), and Stevenson (item 2322).

The interest of the government in sponsoring art in Colombia augurs well for its future in our time. The newly established annual Salon (items 3800, 3800a, 3803, 3804), the reorganization of art schools (items 3808-3810) and of museums of art (items 3812, 3814) illustrate this interest. A study of some contemporary artists, *Nueve artistas colombianos* by Jorge Zalamea (item 3805) affords a good idea of the Colombian group of painters and sculptors. Gómez Jaramillo is the best known of the contemporary painters (items 3827, 3830), and Rómulo Roza of the sculptors (items 3832-3834). Architecture and the minor and popular arts have been generally disregarded.

Costa Rica

In preparing this bibliography only one publication could be discovered which gave any general view of the arts in Costa Rica. This was the publication *Guanacaste* (item 277), an illustrated commemorative album which, as is so often the case, furnishes illustrations of typical buildings of all periods. A sight-seeing booklet (item 1372), a passage on the cathedral in San Juan in a general article (item 751), and some documents in the *Relación descriptiva de los mapas, planos, etc. de la audiencia y capitanía general de Guatemala* by Torres Lanzas (item 755) are the only specific references we have found to the modest colonial churches of Costa Rica. León Fernández' *Historia de Costa Rica durante la dominación española* (item 1370a) is useful for background, as is Fernández Guardia's *Crónicas coloniales de Costa Rica* (item 1371).

On contemporary art some information is to be found in the catalogs of the International Business Machines Corporation (items 3096-3098, 3123-3127). Painted carts, the most characteristic popular art of Costa Rica are illustrated in an article by Rafael Lucas Rodríguez C. (item 3839). Of the contemporary painters only Max Jiménez has received special study (items 3835, 3838).

Cuba

Students of Cuban art have a relatively rich bibliography with which to work. To be sure, there is as yet no general history of art in Cuba, but the various fields have been surveyed, and in some cases attentively studied. Thus the catalog of a recent retrospective exhibit of Cuban painting *Trescientos años de arte en Cuba* (item 282) goes far toward establishing the basis for a definitive study. Two general articles on the development of painting, Bay y Sevilla's *Pintura retrospectiva cubana* (item 300), which is particularly good for the nineteenth century, and Armando Maribona's *La pintura en Cuba* (item 304) which carries the

story up to the present day, are also valuable. For architecture Rodríguez Castell's *La arquitectura en Cuba* (item 295), though general, is a useful survey. Two books of information about monuments and buildings in Cuba, Pérez-Beato's *Habana antigua* (item 294) and Sánchez de Fuentes's *Cuba monumental* (item 289), though not by any means studies of architecture, afford a general picture of Cuba's architectural history.

The *Arquitectura colonial cubana* of Weiss y Sánchez (item 1424) is the basic work on Cuban architecture from the sixteenth to the early nineteenth centuries. The brief text, quoting from documents, and the variety of plates provide a fine introduction to the Cuban style. This can be supplemented by reference to a wealth of short articles, often well illustrated, in the pages of the professional journal now known as *Arquitectura*. These studies by Luis Bay y Sevilla, Bens Arrarte, Enrique Cayado, Manuel Pérez-Beato, Valladares, S. de Urbino and many others, include scale-drawings of architectural details, plans, and discussions of reconstructions. On the other hand, there are the writings of historians like Roig de Leuchsenring, whose *Calles de La Habana* (item 286), *La Habana antigua* (item 1412), and *La Habana de ayer, de hoy, y de mañana* (item 287) should be consulted for general information. Architecture outside Havana is less easily studied, but short articles on Remedios (item 1397), Viñales (item 1395), Bayamo (items 1398, 1399), and especially Trinidad (items 1383, 1393, 1405, 1406) suggest the interest of these unexplored places. Fortunately the architects of Cuba are actively interested in the preservation of their colonial relics, and various sites like Trinidad and Bayamo have been declared national monuments. For deeper research in the subject, documents have been published by Angulo Íñiguez in his *Planos de monumentos arquitectónicos de América y Filipinas* (item 625), in the *papeles existentes en el Archivo general de Indias* (item 1374), the *Actas capitulares* of the Ayuntamiento of Havana (item 1376), and by Irene A. Wright in the *Historia documentada de San Cristóbal* (item 1378).

The other arts have received less attention, although there are two monographs on painters, *Vicente Escobar* by Evilio Govantes (item 1435), and the nineteenth century French artist *Jean-Baptiste Vermay*, by Jeanne de León (item 2820). A study of Cuban sculpture by Luis de Soto, *La escultura en Cuba* (item 306) deals principally with the nineteenth century. The most interesting architectural event of the nineteenth century, the building of the Temple, with its decorations by Vermay, is discussed in a pamphlet by Lescano Abella (item 2806).

An unusually rich collection of lithograph albums of the Cuban scene must also be counted a source of information on architecture in the nineteenth century. The finest of these is perhaps Cantero's *Los ingenios* (item 2813), with its illustrations by Eduardo Laplante. Miahle's *La isla de Cuba* (item 2814), the *Álbum pintoresco de la isla*

de Cuba (item 2812), Hazard's *Cuba with Pen and Pencil* (item 2795, 2796), and L'Epine's *Un parisien dans les Antilles* (item 2797) with its drawings by Riou, all offer illustrations of Havana as well as the plantations. The Comtesse de Merlin's account of life in Cuba, *La Havane* (item 2799), like all of these nineteenth century sources, includes descriptions of the art of earlier periods.

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For contemporary painting and sculpture, a number of good catalogs supply the lack of any organized text. Most important of these is the catalog for the exhibition organized in 1940 by the Instituto Nacional de Artes Plásticas (item 3846). Another, valuable for its illustrations, is the *Primera exposición de arte moderno* of the Municipio de La Habana (item 3847). Catalogs of one-man shows are the *Mario Carreño* (item 3876) and *Juan José Sicre* (item 3885). The only monograph of importance is on *Gattorno*, with an introductory text by Ernest Hemingway (item 3870). In addition to these a number of cultural articles in periodicals will be found by consulting the index for the names of artists. The best short general article on the subject is perhaps Pérez Cisneros's *Victor Manuel y la pintura cubana* (item 3881).

The architects of Havana have for a long time been experimenting with modern architectural style, although the current periodicals such as *Arquitectura* are the only source of information about them. In Cuba as elsewhere at the present time creative activity seems temporarily to have outstripped critical publications.

Dominican Republic

The colonial buildings of the Dominican Republic were the earliest important constructions of the Spaniards in America, and have a fundamental place in any discussion of colonial architecture. Two concise accounts will be found, in Miguel Solá's *Historia del arte hispano-Americano* (item 619) and Mario J. Buschiazzi's article *Los monumentos coloniales de Santo Domingo* (items 1442, 1443). Rather more general accounts, with a less architectural focus, are *La ciudad de Santo Domingo y sus monumentos coloniales* of Federico Llaverías (item 1450) and Bernardo Pichardo's *Reliquias históricas de La Española* (item 1453).

For more detailed studies of the history of the cathedral, the reader should consult the books of Luis E. Alemar and Cipriano de Utrera (items 1439, 1455). Utrera deals also with the Dominican foundation (item 1455) and the sanctuary of Altigracia (item 1456), while Alemar in *Lienzos del solar* (item 1440) discusses the fortifications of the colonial city. The house of Diego Colón, recently restored, is discussed in items 1438, 1459, 1460, and others. There is still a need, however, for study of the whole problem of colonial architecture in the Dominican Republic. In addition to historical information on the buildings, plans and meas-

ured drawings are needed, in order to study their relation to the earliest Spanish structures elsewhere in America, and to answer the question "Is there a Caribbean style?" Another important theme for this study is the investigation of the persistence of the sixteenth-century tradition in the later colonial period. A beginning of such broader study has evidently been made in the two publications of Erwin Walter Palm *El tipo andaluz de la casa dominicana* (item 1452) and *La formación de la casa dominicana* (item 1451).

In the nineteenth century there is little to note beyond the comments of Caribbean travelers, of whom Samuel Hazard is perhaps the most rewarding (item 2824). Recently, however, the government of the Dominican Republic has undertaken a program of stimulating the arts by the preservation of colonial monuments, establishment of a National School of Fine Arts, and the holding of exhibitions of contemporary painting and sculpture. Armando Pacheco's study of *Trujillo en las bellas artes* (item 3894) describes this program. Catalogs of two exhibitions held in 1940 and 1941 (items 3892, 3893) give a good idea of the nature of contemporary art in the Dominican Republic.

Ecuador

Ecuador, true to its great colonial heritage, has made a notable contribution to historical literature on art in the Americas. Outstanding is the work of José Gabriel Navarro, whose monographs on *La iglesia de la Compañía de Jesús en Quito* (item 1511) and on the *Recolección del Tejar* (item 1506) rank among the most important volumes in the bibliography of colonial America. Among his articles of more general scope, one should note particularly *La casa urbana* (items 655, 656), a monograph on colonial domestic architecture. Other articles and lectures are the important *Curiosa ordenación arquitectónica en el claustro del convento de San Agustín* (item 1503), *Quito* (items 1477, 1478), *La Arquitectura religiosa en Quito* (item 1504), *El arte quiteño* (item 1473), *Las artes plásticas en el Ecuador* (item 1474), and *El municipio en América durante la asistencia de España* (item 656). With shorter monographs on the Mercedarian buildings (item 1509), on Franciscan establishments (item 1507), on the convent of San Diego (item 1510), and the church of San Blas (item 1513), we have a body of publications on the architecture of Quito quite unequalled for any other colonial city. Three of these are available in English, *Art in Ecuador* (item 314), the *Summary of Ten Lectures on Ecuadorian Art* (item 315), and *Quito* (item 1478). The ecclesiastical historian Joel Monroy has also published documents of value for the architectural history of the Mercedarian foundation (items 1498–1500). Excellent photographs of these churches are supplied in the album of André Roosevelt (item 1515).

Quito is almost unique among colonial capitals in having preserved

the full set of its *Libros de Cabildos*; their publication by the Archivo Municipal (items 1479a–1479h) is one of the great achievements of Latin American scholarship. A *Colección de cédulas reales* (item 1479j) sent to the Audiencia at Quito has also been published. Further documentary material for the colonial period can be found in the general collections of documents, like Diego Angulo Íñiguez's *Planos de monumentos arquitectónicos* (item 625), or Torres Lanzas's *Relación descriptiva de los mapas, planos, etc. de las antiguas audiencias de Panamá, Santa Fe y Quito* (item 669), and in those pertaining to the Viceroyalty of Peru. The colonial travelers up the West Coast did not neglect Ecuador, either. From the time of the *Corónica moralizada* of Antonio de la Calancha (item 686), and Lizárraga's *Descripción breve* (697), travelers visited Quito throughout the colonial period; Juan y Santacilia and Ulloa (item 611) are perhaps the most rewarding.

Other colonial arts have received less careful attention on the whole. Navarro's *La escultura en el Ecuador* (item 1475) is of importance for the whole question of indigenous influence in sculpture, but there is nothing to parallel it in the field of painting, although various articles on particular painters or pictures are useful (items 1482, 1527, 1529). Flores y Caamaño published the will of Miguel de Santiago (item 1522); and a monograph on this famous painter is the work of Valentín Iglesias (items 1524–1525). One article on an engraving from Quito, by Furlong Cardiff (item 1492), suggests the interesting possibilities for studying that medium. There are no publications on the splendid minor arts, although some information on silver will be found in Taullard's *Platería sudamericana* (item 742), and the catalog *America South of U. S.* (item 684) may prove useful. On the whole, the anonymous arts of the Andean region—which to some extent include painting and sculpture—remain quite undifferentiated. A source of illustrations and descriptions is the catalog of the Alvarado collection (items 317, 318, 320, 321).

In contrast, nineteenth century Ecuador is silent and unnoticed. The best information on the period will be found in Navarro's general article, *Art in Ecuador* (item 314), which is also the most useful summary of this whole artistic history now available. The book *Four Years among Spanish-Americans* (item 2826), written by Hassaurek, a United States Minister to Ecuador, gives as much particularized information as any. Other travelers who went through the Andes, like Edward Derby (item 2311), William Duane (item 2312), and William Bennet Stevenson (item 2322), describe Quito and other cities; actually their observations are of value more for the colonial period than for information on nineteenth century art.

For the modern period in Ecuador, there was not, up to 1941, any comprehensive publication. In the bibliography will be found, however, a fairly rich documentation from periodicals in Ecuador, which shows both artists and critics active there. Eduardo Kingman's wood-

cuts *Hombres del Ecuador* (item 3936) is the only publication of any stature from the younger group of painters, although there have been several imposing monographs devoted to Víctor Mideros (items 3947, 3967, 3979) and Luis Mideros, the sculptor (item 3996). Three longer and more general publications, giving notes on various artists, are José de la Cuadra's *Doce siluetas* (item 3952), Jorge Diez's *La pintura moderna en el Ecuador* (item 3954), and Ignacio Lasso's *Cinco pintores del Ecuador* (item 3961).

El Salvador

The periodical *El Salvador* published from 1935 to 1940 is the best source for the study of the national art. In its pages Alberto Guerra Trigueros has published *La pintura en El Salvador* (items 4018, 4019), a survey of the development of modern painting which should serve as a point of departure for more detailed presentations of individual figures in the future. In another article in this magazine, *Las iglesias coloniales de El Salvador* (item 1534), he has made known the general character of the colonial architecture of the country. His excellent descriptions of these small local monuments pave the way for a more detailed study in relation to Latin American colonial art elsewhere in Central America. Some documents for colonial buildings in San Salvador are listed by Torres Lanzas in the *Relación descriptiva de los mapas, planos, etc. de la audiencia y capitanía general de Guatemala* (item 755). In general it is wise to consult the Guatemalan sources for the colonial period, like Vázquez's *Crónica de la provincia del Santísimo Nombre de Jesús de Guatemala* (item 756), since El Salvador was at that time included in the Reyno de Guatemala.

The number of articles published in *El Salvador* on the national Salons (items 4001–4003), and on contemporary crafts (items, 4004, 4008,) suggest a growing self-awareness and an interesting future for art in El Salvador.

Guatemala

The bibliography of Guatemalan art is the richest for any Central American country. There are various reasons for this, notably the flourishing state of the folk arts, and the interest which the government has lately shown in preserving colonial art and in encouraging contemporary artists. The foreword by Castellanos for a new catalog to the Museo Nacional de Historia y Bellas Artes (item 331) is a thorough and suggestive outline of the whole history of art in Guatemala, while Víctor Miguel Díaz's *Las bellas artes en Guatemala* (item 332) is the basic general history, abounding in valuable information on colonial and nineteenth century art. The best survey in English is found in *Four Keys to Guatemala* by Vera Kelsey and Lilly de J. Osborne (item 338), which deals more with modern art than the volume of Díaz.

During the colonial period, the Reyno de Guatemala comprised the greater part of Central America and the state of Chiapas (now a part of Mexico), and for this reason contemporary studies of Guatemalan colonial art are actually Central American in scope. Torres Lanzas' *Relación descriptiva de los mapas, planos, etc. de la audiencia y capitania general de Guatemala* (item 755) thus includes El Salvador, Honduras, Nicaragua, and Costa Rica. This is true also of the chronicles, like Francisco Vázquez's *Chronica de la provincia del Santissimo Nombre de Jesús de Guatemala* (items 756, 757), Francisco de Florencia's (items 1603, 1604), Antonio de Remesal's (item 1555), and Francisco Ximénez's (item 1556), although the ecclesiastical boundaries are somewhat different from the secular. The *Historia de Guatemala* and *Recordación florida del reyno de Guatemala* (items 1547, 1548) of Fuentes y Guzmán give valuable data on the seventeenth-century scene. There are also famous descriptions of the city of Antigua and its various destructions, such as Cadena's and Juan Rodríguez's (items 1540, 1541, 1555a, 1568). Nor should Thomas Gage's famous story of his travels from Mexico City to Guatemala be overlooked (items 604, 605).

This wealth of material is only beginning to be explored by scholars today. Probably the most complete and best illustrated account is that of Miguel Solá in the *Historia del arte hispano-americano* (item 619), where the principal monuments are listed with the dates and names of architects which are known, and some discussion of colonial sculpture as well. Díaz's *La romántica ciudad colonial* (item 1544) is the best description of buildings in Antigua, and includes comments on their furnishings. Nor should Buschiazzi's contribution, *Guatemala antigua* be neglected (item 1560) or the study of Pérez Valenzuela *La Nueva Guatemala de la Asunción* (item 1566). Some Guatemalan buildings are also included in the general study by Toussaint and Dr. Atl of Mexican colonial architecture (item 1570). Medina, as usual, has given us a serious study *La imprenta en Guatemala* (item 1553). Except in the field of sculpture, where we have Salvador Toscano's serious report *La escultura colonial en Guatemala* (item 1572), there has been little scholarly effort in the subsidiary colonial arts.

Nineteenth century travelers' reports, such as Haefkens's *Centraal Amerika* (item 2335), Morelet's *Travels* (items 2336a, 2336b), and Thompson's *Narrative of an Official Visit to Guatemala* (items 2832, 2833) also contribute principally descriptions of colonial architecture. There is a contemporary account of the cathedral (item 2829), and attention should be called to that section of Castellano's catalog of the Museo Nacional de Historia y Bellas Artes which deals with the period of the Wars of Independence (item 2830).

The textile arts of present-day Guatemala have deservedly received serious study. The work of Lilly de Jongh Osborne should be particularly noted (items 4037-4039); other articles are items 4028a, 4034,

4040. Contemporary fine arts are beginning to take a serious place in the national culture, with the establishment of an Academia Nacional de Bellas Artes (item 4024) as discussed in *The Guatemalan Art Renaissance* (item 4027). Carlos Mérida has been so closely associated with the Mexican school, that his bibliography must be followed in the general books on contemporary Mexican painting; though there are many articles either dealing with him, or by him (items 4042-4052, 4460-4463), and several portfolios of reproductions (items 4049, 4073, 4193).

Haiti

The history of Haitian art is unique among the countries of the New World, in that the nineteenth century has received most attention. Earlier architecture of the Spanish and French colonial periods has hardly been investigated, although it must eventually be taken into account in preparing the story of the Carribean style. Furthermore, in Moreau de Saint-Méry's *Description topographique* (item 1573a) and the *Recueil de vues des lieux principaux de la colonie française de Saint-Dominique* by Nicolas Ponce which accompanied it (item 1574), we have one of the finest of the descriptive publications of the 18th century. Another worth noting is the well-illustrated *Nouveau voyage aux isles de l'Amérique* of Jean Labat (item 754).

Accounts of nineteenth century travelers, like Samuel Hazard's *Santo Domingo Past and Present, with a Glance at Hayti* (item 2835) carry on the tradition. Among others offering either descriptions or illustrations of the Haitian scene are Doruo-Soulastre (item 2834) and Rainsford (item 2842). The twentieth-century writers have contributed less—a number of cursory descriptions of the palace of Sans-Souci and the citadel La Ferrière (items 2836, 2838, 2839, 2843), of which the best are by L. F. Pilcher (items 2840, 2841) and include plans as well as photographs.

To this list may be added two illustrated volumes of guidebook material (items 341, 342) and the mention of Haitian artists in the catalogs of the International Business Machines Corporation (items 3096-3098, 3104, 3122-3127). The sculpture and painting of the time of King Henri Christophe, like the folk-arts, remain to be explored.

Honduras

Since Honduras was a part of the Audiencia of Guatemala in the colonial period, much of the source material on Guatemala includes information on Honduran cities and buildings. Thus for Franciscan foundations Vázquez's *Crónica de la provincia del Santissima Nombre de Jesús de Guatemala* (items 756, 757) should be consulted; the *Historia de Guatemala* and *Recordación florida* of Fuentes y Guzmán (items 1547, 1548) give more general information. Similarly the *Relación descriptiva de los mapas, planos, etc. de la audiencia y capitania general*

de Guatemala of Torres Lanzas (item 755) includes some documents pertaining to Honduran architecture.

The value of the colonial remains, and the availability of contemporary information far outweigh, however, modern study of any aspect of colonial art there. Comayagua, the most interesting architectural site in the republic is described in a pamphlet by Ypsilanti de Moldavia (item 1576). The profuse, but indifferent, illustrations of the *Manual del turista en Honduras* (item 343) afford the only other information on that architecture. The inclusion of some modern Honduran artists in the collections of the International Business Machines Corporation (items 3123-3127) is the only evidence available about contemporary activities in that field.

Mexico

From the beginning, Mexico has been fortunate in producing critics and chroniclers of art, as well as artists. Even Bernal Díaz del Castillo, after his eyewitness account of the Conquest, goes on to record the rebuilding of the city of Mexico, mentioning artists by name (items 1595a, 1596). As early as 1541 Motolinia had written his account of the first years of missionary effort (items 1617, 1617a) and a description of the City of Mexico was published by Cervantes de Salazar in 1554 (item 1584c). We cannot begin to mention here even the outstanding examples of the many reports of ecclesiastical and civil officials in Mexico, or of the accounts of visiting monks and travelers throughout the colonial period. These will be found for the most part in the general section of the Mexican colonial bibliography; attention should also be drawn to the excellent bibliography of Ricard's *La "Conquête spirituelle" du Mexique* (item 1788). Works such as the Franciscan, Jerónimo de Mendieta's *Historia eclesiástica Indiana* (item 1611b), Dávila Padilla's account of Dominican activities in the sixteenth century (item 1594), Juan de Grijalva's basic *Crónica de la orden de n. p. S. Agustín* (items 1608a, 1609), and Cristóbal de Aldana's *Crónica de la Merced de México* (item 1578) will form the basis of any study of the colonial arts, and particularly the architecture of Mexico. These are followed in the seventeenth and eighteenth centuries by a group of similar regional histories of missionary activities, such as Escobar's accounts of the Augustinians in Michoacan (items 1601a, 1601b), Burgoa's works on Oaxaca (items 1582-1583c), Ximénez's *Historia de la provincia de San Vicente de Chiapa y Guatemala* (item 1556) or the Jesuit descriptions of Sonora (items 1594a, 1595). More general histories are the chronicle of Cervantes de Salazar (items 1584a, 1584b), the *Teatro americano* of Villa-Señor y Sánchez (item 1640), Bernardo Valbuena's *Grandeza mexicana* (items 1841, 1842) or Vetancurt's *Teatro mexicano* (items 1857-1859).

In this early period there is another category peculiar to Mexico: the

hieroglyphic codices which, although they stem from pre-Columbian art, continued to be made well into the sixteenth century. Many of these are available in print; their date is often uncertain, however, and in this bibliography we have included merely examples of the most significant types. Typical forms are the chronicles and histories in the Aztec tradition, such as the *Codex Aubin* (item 1586) and the *Codex of Yanhuillán* (item 1593) or the *Codex Mendoza*, prepared as a specimen for Charles V (item 1589). Other types are tax reports or various legal records, such as the *Codex Sierra* (item 1591) and those published by the Mexican Archivo General de la Nación (item 1612a). The *Codex Kingsborough* (item 1588) and the *Codex Osuna* (item 1590) are more detailed memorials to the authorities, valuable also for information about building and labor conditions. Finally there are the treatises prepared by ecclesiastics, in an effort to preserve some record of the Indian civilization. Of these Bernardino de Sahagún's *Historia general de las cosas de Nueva España* (items 1632-1634a) is the finest example; besides documenting the life, religion, costume, arts and crafts of the natives, its profuse illustrations show the early fusion of Indian and European tradition in painting.

In addition to these early texts, many colonial documents are available in print. Besides Angulo Íñiguez's work on architecture (item 625) and Torres Lanza's *Relación descriptiva de los mapas, planos, etc. de México y Florida* (item 1824), there are many general collections which provide indispensable material. Such are the *Actos del cabildo de México* (item 1612b), the *Papeles de Nueva España* (item 1619d), the *Epistolario de Nueva España* (item 1601), García Icazbalceta's *Cartas de religiosos de Nueva España* (item 1583e) the *Instrucciones que los virreyes de Nueva España dejaron a sus sucesores* (items 1613c, 1614) and many others. The *Fuentes para la historia del trabajo en Nueva España*, edited by Silvio Zavala and María Castelo (item 1641a), and the *Legislación del trabajo* (item 1613) both furnish information on craftsmen as well as labor in the building trades, and especial mention should be made of Barrio Lorenzot's *Ordenanzas de gremio de la Nueva España* (item 1580), a compendium of information on the guilds.

This variety and wealth of source material is a good indication that sound scholarly work has been done in the field of colonial art in Mexico. Thus, on the subject of painting, besides a variety of short articles there are two books, well illustrated and documented, the *Iconografía colonial* of Romero Flores (item 1956), which catalogs some two hundred portraits of the Museo Nacional, and Agustín Velázquez Chávez's *Tres siglos de pintura colonial* (item 1970). Manuel Toussaint, in publishing the documents of the *Proceso y denuncias contra Simón Pereyans* (item 1963) has made a beginning toward more serious scholarship. Similarly in the field of sculpture the Universidad Nacional has published under the title *Imaginería colonial* (item 1977) two studies of

colonial sculpture by Toussaint and Rodríguez Lozano. Earlier attempts to analyze the material of colonial sculpture were Romero de Terreros y Vinent's *Breves apuntes sobre la escultura colonial* (item 1983) and Dr. Atl's volume on *Los altares* (item 1980) in the collection *Iglesias de México*.

The minor arts which, thanks to the indigenous tradition, have always been interesting in Mexico, have likewise been outlined by Romero de Terreros y Vinent in *Las artes industriales en la Nueva España* (item 1914). Among the various techniques, silver has received the fullest treatment in *The Art of the Silversmith in Mexico*, by L. L. Anderson (items 1886, 1887). Edwin Atlee Barber's studies of Mexican maiolica (items 487, 490, 496) are also of importance; to these should be added the *Loza blanca y azulejo de Puebla* of Enrique A. Cervantes (item 1894). Wrought iron is presented by Cervantes in the *Herreros y forjadores poblanos* and *Hierros de Oaxaca* (items 1891–1893), and in Antonio Cortés' *Hierros forjados* (item 1899). For bookbinding there is the *Encuadernaciones artísticas mexicanas* of Romero de Terreros y Vinent (item 1915). Finally, two good studies of the choir stalls of the Cathedral of Mexico and San Agustín respectively have initiated the study of woodcarving—*Catedral metropolitana; sillería del coro* by Cervantes (item 1889) and *Sillería del coro de la antigua iglesia de San Agustín* by Rafael García Granados (item 1903). Graphic arts in the colonial period have been treated principally from the point of view of printing, as in Medina's volumes (items 1876, 1876a), although as long ago as 1886 García Icazbalceta published a number of book illustrations in his *Bibliografía mexicana del siglo XVI* (item 1871). An excellent article on Juan Ortiz was published in the *Colophon* (item 1885a), and a colored plate of this earliest engraving will be found in E. O'Gorman's article (item 1878).

Architecture is the most important of the colonial arts in Mexico and as such has received the fullest treatment. Most notable is a publication by the Dirección General de Bienes Nacionales of Mexico, whose two-volume *Catálogo de construcciones religiosas del estado de Hidalgo* (item 1749) constitutes perhaps the most imposing work of scholarship in the field of Latin American art. Through a variety of other publications the Mexican government has shown its interest in colonial architecture, foremost among them the *Edificios coloniales artísticos e históricos de la República Mexicana que han sido declarados monumentos* (item 1746), a catalog of historical buildings. Others are *Tres siglos de arquitectura colonial* (items 1747–1748), *iglesias y conventos de la ciudad de México* (items 1751, 1752), the monographs on *La catedral y el sagrario de México* (item 1750) and *El palacio de Minería* (item 1754), Ignacio Marquina's *Arquitectura cristiana del valle de Teotihuacan* (item 1737) and finally the six-volume work *Iglesias de México* (item 1755).

The student of architecture is especially fortunate in a number of volumes and portfolios of photographs. A pioneer in this field was the

North American Sylvester Baxter (items 1655–1658), while in more recent years, George Richard Garrison and George Rustay (item 1703), and Anna and David Vhay (item 1861) have given further proof of our interest in the architecture of Mexico. The oldest of the important Mexican publications is the *Arquitectura en México; iglesias* of Antonio Cortés and Genaro García (item 1681). The most extensive work of this sort has been done by Enrique Cervantes, whose portfolios of contact prints on *Guanajuato* (item 451a), on *Puebla* (item 452), *Querétaro* (item 453), *Tasco* (item 454), and *Tepic* (item 454a), with others published later, are invaluable. Antonio Cortés has contributed a similar volume on Guanajuato, *Valenciana* (item 1680), and Cornejo Franco on *Guadalajara colonial* (item 1679).

At the same time, serious monographs have begun to appear on important colonial buildings or cities. Although ordinarily they include nineteenth-century and even modern architecture and often cover the paintings, sculpture, and minor arts as well, their emphasis is fundamentally on the colonial buildings. Typical of these are the volumes of Rafael García Granados on *Xochimilco* (item 384), *La ciudad de Oaxaca* (item 385), and *Huejotzingo* (item 386). José Benítez's *Morelia* (item 358) is similar in type, as are the rather more popular series by Miguel Alessio Robles on *La ciudad de México*, *La ciudad de Saltillo*, *El estado de Michoacán: La ciudad de Morelia*, and *El estado de Morelos: Cuernavaca* (items 345–349). It is impossible, however, to mention all these studies; some of the most valuable have appeared in the *Anales del Instituto de investigaciones estéticas*, the *Archivo español de arte y arqueología*, and the *Arte en América y Filipinas*.

Monographs on architects are rarer; only Tolsa and Tresguerras have received any considerable study. For Tolsa we have the *Testamento de Manuel Tolsa*, published in the *Anales del Instituto de investigaciones estéticas* (item 1821) and Alfredo Escontria's study (item 1689). For Tresguerras, in addition to various popular articles, the *Homenaje al insigne arquitecto don Francisco Eduardo Tresguerras* (item 1711) and Romero de Terreros y Vinent's earlier study *El Arquitecto Tresguerras* (item 1792) are most important.

It is from such scattered sources, at times scholarly, at times popular, but never comprehensive, that the reader must collect the story of Mexico's colonial period. A few works of general scope should be mentioned in closing: the Mexican chapters of Solá's *Historia del arte hispano-americano* (item 619), Díez Barrosa's *El arte en Nueva España* (item 1597), and Romero de Terrero y Vinent's *Arte colonial* (item 1628). The *Historia de la iglesia en México* of Mariano Cuevas (items 370–371) is of the greatest value, not only for the historical background and for some specific passages on architecture and the arts, but also for its profuse illustrations throughout. Another book primarily ecclesiastical in focus, Ricard's *La "Conquête spirituelle" du Mexique* (item 1788)

devotes considerable attention to the arts sponsored by the church, and is probably the best general text for the sixteenth century.

In contrast to the great colonial period, the period of the early republic in the nineteenth century has been very little appraised. Roberto Montenegro's *Pinturas mexicanas; 1800-1860* (items 2937-2938) is the only general book on painting, and only two painters have received any individual attention: Saturnino Herrán (item 2944) and Velasco (item 2929). Various texts on modern art do deal with the period, notably Justino Fernández's *Arte moderno en México* (item 376); and the *Historia del arte en México* of José Juan Tablada (item 434) is especially good in its treatment of the transition from colonial to republican art. Architecture and sculpture have gone practically unnoticed except for those artists, such as Tolsa, whose whole *oeuvre* has for convenience been classified as colonial in this bibliography.

Graphic arts, on the other hand, developed richly in this century, through the work of typographers like Murgia (items 2911, 2912) or Cumplido (items 2895, 2902, 2908, 2914) and lithographers such as Decain (items 2908, 2912a), Iriarte, and Campillo (item 2911). With these we have included José Guadalupe Posada (item 2913a) although he lived on into the twentieth century. All the great illustrated albums of this period, such as the *Álbum mexicano* (item 2895), the *Álbum del ferrocarril mexicano* (item 2905), *México y sus alrededores* (items 2912, 2913) and the *Museo mexicano* (item 2914), in addition to their graphic interest, shed light on questions of architecture and the minor and folk arts as well. A charming example of the nineteenth century illustrated book, available in a facsimile, is *Los mexicanos pintados por sí mismos* (items 2911, 2912).

There remain, to complete the nineteenth century bibliography, the travelers' accounts included here for their descriptions and their illustrations. Foremost among these is Mme. Calderón de la Barca's *Life in Mexico* (items 2849-2851); like so many of these accounts, hers is valuable for its information on the colonial period as well. Other useful volumes are Bullock's *Six Months Residence and Travels*, Heller's *Reisen in Mexiko* (item 2866), Latrobe (item 2868), Stephens (items 2883, 2884), Waddy Thompson (item 2887) and Mrs. H. G. Ward's *Six Views of the Most Important Towns* (item 2888). Christian Sartorius's *Mexiko* (item 2879) deserves special note for its lithographs by Rugendas, as does the *Itinerario parroquial del arzobispado de México* (item 2887) which closes the long tradition of ecclesiastical excursions.

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Mexican art in the twentieth century is not merely the most important of the national schools; by symbolizing the aspirations and influencing the artists of other countries it also assumes the importance of a pan-American movement. For this reason the bibliography of contempo-

rary art in Mexico is the fullest section of this guide; here alone do we find serious and comprehensive studies, in English as well as in Spanish. The mural painting of the 1920's has received most attention, but several of the general texts deal with earlier artists and later movements as well. The best survey in Spanish is that of Velázquez Chávez, *Índice de la pintura mexicana contemporánea* (item 4631) which has appeared also in English as *Contemporary Mexican Artists* (item 4628). Another one especially good for its notice of sculptors, is the section by Justino Fernández (item 4068) in Esther Born's book on architecture. Schmeckebier's *Modern Mexican Art* (item 4085a) is useful for the background of the movement and for the works of Rivera and Orozco; see also a review of this book (item 4458). The *Modern Mexican Painters* of MacKinley Helm (item 4429) includes more artists, especially of the younger group. Anita Brenner's *Idols behind altars* (item 361) although it discusses a much wider subject, should also be mentioned here for its section on the painters of the '20s; it was the earliest book in English, and remains one of the most authentic. Carlos Mérida's volume *Modern Mexican Artists* (item 4462) and the portfolio *Thirteen Mexican Painters* issued by the Enseñanza Objetiva (item 4616) give brief notes and good reproductions. Catalogs of exhibitions, such as the contemporary section of *Twenty Centuries of Mexican Art* (item 417) and the traveling exhibition of The Boston Institute of Modern Art (item 4310) are usually well illustrated. With these should be included a general article on the graphic work of the same group of artists, *Mexican Graphic Art* by Carl Zigrosser (item 4203). For the murals in Mexico there are also guides, brief but useful, like the *Modern Mexican Frescoes* of Emily Edwards (item 4373) and the *Mexican Art Series* put out by Frances Toor (item 4465).

In addition there are serious monographs on a few of the contemporary painters, notably Diego Rivera. With Bertram Wolfe's biography *Diego Rivera, his Life and Times* (items 4659, 4660) and the two volumes of reproductions edited by him, *Portrait of America* (item 4573) and *Portrait of Mexico* (item 4574), we have a pretty thorough record of Rivera's work through the 1930's. Two volumes of color reproductions (items 4493, 4622) are important; that issued by the Museum of Modern Art is the finest presentation to date of any Latin American art. Catalogs of exhibitions which furnish excellent texts and illustrations come from the *Museum of Modern Art* (item 4492) and the *San Francisco Museum of Art* (item 4594). *Das Werk des Malers Diego Rivera* (item 4651) is significant not only in showing how far his fame had spread in 1928, but because the biographical text was contributed by the artist himself. Attention should also be drawn to Rivera's extensive writings, on art and on political subjects (see Index), and to the full bibliography of these writings given by Wolfe (item 4659). Finally, there are a few brief monographs on frescoes in the United States and in Mexico (items 4372, 4379, 4522).

Although up to 1941 no comprehensive monograph on the work of José Clemente Orozco had appeared, there is a book of representative reproductions (item 4537). The frescoes in Guadalajara (items 4442, 4509), at Jilquilpan (item 4598), at Dartmouth (item 4359), and in the Museum of Modern Art (item 4508) have been separately published. There have also been two good articles on his graphic work, by Schmeckebier and Tietze (items 4198, 4199).

Monographs on other painters are the *Carlos Mérida* of Cardoza y Aragón (item 4324) and an illustrated pamphlet on Abraham Ángel (item 4287). Collections of graphic work have been published by Charlot (item 4168), Covarrubias (items 4170, 4171, 4172), Siqueiros (item 4173), Rodríguez Luna (item 4176), Díaz de León (item 4179), Gabriel Fernández Ledesma (item 4180), Orozco Romero (item 4194), Mérida (item 4193), Montenegro (item 4196), Leopoldo Méndez (item 4177), and Dr. Atl (item 4201). For other artists, sculptors and graphic artists as well as painters, a good deal of material is available, both in the general histories and in periodicals all over the world, particularly such Mexican magazines as *Mexican Art and Life*, *Universidad*, and *Mexican Life*. Such references can be found under the artist's name in the general index.

In the field of architecture, although Mexico early produced interesting modern buildings, there is only one comprehensive study, Esther Born's *The New Architecture in Mexico* (item 4093). This appeared first in the *Architectural Record*, which since 1912 (item 4122) has provided a fairly constant chronicle of the work of Mexican architects (items 4100, 4101, 4121). Mexican architectural journals, such as *El Arquitecto*, *Arquitectura*, *Arquitectura y decoración*, and the *Revista mexicana de ingeniería y arquitectura* will be found to give a month to month picture of what is actually being built, though no attempt has been made to analyze them here.

Mexican folk arts and handicrafts are adequately presented in Frances Toor's *Mexican Popular Arts* (item 4278) and in *Las artes populares en México* by Dr. Atl (item 4080). Several catalogs are useful: the Bartlett Collection (item 4214), those for the first great Mexican exhibit shown in the United States (items 352a, 353, 390-396), and the folk art section of *Twenty Centuries of Mexican Art* (item 417). There are also special studies on textiles and costumes (items 492, 4215, 4216, 4257), toys (items 4225, 4238), masks (item 4249), and lacquer (item 493). Finally, a particularly interesting development of the modern movement in Mexico, the art schools for children are discussed in a group of articles which will be found listed under *Education and Institutions* (item 4124 *seq.*). The most important of these are the publications of Best-Maugard, the first director of the schools (items 4126-4128), the special number of *Everyday Art* devoted to the school at Taxco (items 4141, 4151, 4158) and above all the *Monografía de las*

escuelas de pintura al aire libre published by the Ministry of Public Education in Mexico (item 4142).

Nicaragua

Nineteenth-century travelers called attention to the fine colonial architecture of Nicaragua's old cities of Granada and León. As early as 1827 an Englishman, Orlando Roberts, described the buildings of León (item 2950), and Ephraim G. Squier's volume of 1852, *Nicaragua: its People, Scenery, Monuments* (item 2951) is still the best general report on the country. No serious study has yet been given to these cities, which are among the best preserved of all colonial sites in this hemisphere, although Torres Lanzas includes some documents in his volume *Relación descriptiva de los mapas, planos, etc. de la audiencia y capitanía general de Guatemala* (item 755).

P. Penalva, in an article entitled *La pintura en Nicaragua* (item 521) surveys the development of that art since colonial days. The work of a contemporary Nicaraguan sculptor long resident in Mexico, Roberto de la Selva, is presented in a well illustrated monograph (item 4697), and there is also information available on the indigenist designs of David Sequeira. The work of a few Nicaraguan artists is included in the collection of the International Business Machines Corporation (items 3126, 3127). Fortunately we may count on the recently established Escuela Nacional de Bellas Artes and reference library in Managua to give impetus to both artists and historians of art.

Panama

Only the colonial period in Panama (and principally its architecture), has received any considerable attention from historians of art. Various valuable documents are printed by Torres Lanzas in the *Relación descriptiva de los mapas, planos, etc. de las antiguas audiencias de Panamá, Santa Fe y Quito* (item 669), and plans for the church at Portobelo in the *Planos de monumentos arquitectónicos de América y Filipinas* (item 625) by Angulo Íñiguez. Colonial travelers, such as Juan y Santacillia and Ulloa (items 612, 613), give valuable descriptions of the old city as did nineteenth-century travelers: Terry's *Travels in the Equatorial Regions* (item 2297) or Bovallius's *Resa i Central-Amerika* (item 2333). No modern research has been concerned with a reconstruction of the ruins, however. Mario Buschiazso's article *Panamá la Vieja* (item 1989) is the most scholarly publication, from the architectural point of view, on the cathedral and other colonial buildings in Panama. A group of guidebooks by Herrera (items 1992, 1993) and Sosa (item 2000), with various superficial articles in periodicals, close the list of available publications.

For photographs of Panamanian architecture in general the reader is referred to a booklet published by the government in connection with

the Seville Exposition of 1929 (items 523, 524). A rambling book on the colonial scene *Sketches of Spanish Colonial Life in Panama*, by Lady Mallet (item 1998), touches on the minor arts, with some good illustrations of silver and furniture.

Paraguay

The bibliography of Paraguayan art reflects the course of Paraguay's history, and like that history is different from any other country's. For the period of the Jesuit settlements, source material of all kinds is available. Because of their remoteness, however, we have relatively few accounts by travelers of the nineteenth century, and practically no critical study in our time. Thus we must go back to the Jesuit papers (items 2008, 2017), to the early histories such as Charlevoix's (items 2005–2007) and Demersay's (item 2009) and descriptions of the period such as Muratori's *Il Cristianesimo Felice nelle Missioni di Padri della Compagnia di Gesù nel Paraquai* (item 2020) and others (items 2004, 2019, 2024).

Among modern writers, information must be culled from historians rather than critics of art. The study of the whole region by Guillermo Furlong Cardiff, *Los Jesuitas y la cultura Rio-Platense* (item 691) is perhaps the richest in information and illustrations. Others worth noting are Capdeville's *Misiones jesuíticas en el Paraguay* (item 2003), Demersay's *Histoire physique, économique et politique du Paraguay et des établissements des Jésuites* (item 2009), Cunninghame Graham's *A Vanished Arcadia* (item 2015), and finally Hernández's exhaustive *Misiones del Paraguay* (item 2016). Furlong Cardiff has written the best architectural study to date (item 2031). Early engravers are mentioned in Medina's *La Imprenta en el antiguo virreinato del Rio de la Plata* (item 733). Articles by Liberto Fridman (items 2010–2013), by Pablo Albornò (items 2026, 2026a), and Arturo Bordón (items 2028, 2029) are useful, especially for their illustrations. Finally, various guidebooks document the field rather inadequately, that of the Touring Club Italiano (item 584), two pamphlets for tourists (items 527, 528), and the *Guía geográfica* of Bordón (item 529).

For the contemporary period and the century preceeding, there is very little information available. Articles on crafts, especially lace-making (items 56b, 4702, 4705) must be supplemented by the guidebooks, by the catalog of the Museo de Bellas Artes (item 526) and by an *Álbum gráfico de la República del Paraguay* (item 530) whose profuse illustrations and superficial essays on the art and monuments of Paraguay constitute the nearest approach to a general survey of the field.

Peru

Peru, head of the richest viceroyalty of colonial Spanish America, has been up to the present curiously heedless of its colonial heritage. There

is no general book on the art of this period, there is no special study of Peruvian architecture, or sculpture, and the one book on colonial painting, *Pintura colonial; escuela cuzqueña* by Cossío del Pomar (item 2226), deals with only the pictures now to be seen in a single city of Peru. This is not to say that scholars have entirely neglected the field. Domingo Angulo has published valuable documents in the *Revista del Archivo nacional del Perú* (items 2109–2110) for a series of buildings. Documents and drawings from the Archivo de Indias are, as usual, given by Diego Angulo Íñiguez in the *Planos de monumentos arquitectónicos* (item 625) and by Torres Lanzas in the *Relación descriptiva de los mapas, planos, etc., del virreinato del Perú* (item 732). In addition, two publications by José Torre Revello (items 630, 2190) provide further documentation and illustration. A good deal of Peruvian source-material of a general nature is also available in print, such as the *Memorias de los virreyes que han gobernado el Perú* (items 2090, 2092), the papers of the *Cabildos de Lima* (items 2067a–2067b) and Odriozola's *Documentos históricos del Perú del coloniaje* (item 727). Almost as basic are the reprints of the Mugaburu *Diario de Lima* (items 2077, 2078) and of Juan Antonio Suardo's diary (item 2098), or the eighteenth century *Mercurio Peruano* (item 2075a). Early histories and descriptions such as the facsimile *Nueva crónica y buen gobierno* of Poma de Ayala (item 617), Lizárraga's (item 699), Frézier's (items 689, 690), or Juan y Santacilia and Ulloa's (items 611a, 612) are often valuable; an excellent list of these is the *Biblioteca Andina* (item 699a). There are many early chroniclers, like Cobo de Peralta (item 601), and monastic historians such as Antonio de la Calancha (items 686, 687), and Peru has a special literature on earthquakes (items 2058, 2060, 2102) which is of considerable importance in the history of architecture. Particularly valuable, for their descriptions are the seventeenth-century accounts of Francisco de Echave y Assú *La estrella de Lima convertida en Sol* (item 2041) and the eighteenth century *El suelo de Arequipa convertido en cielo* of Vicente Travada (item 2101), and above all the facsimile selections from the nine manuscript volumes, *Trujillo del Perú* made for Bishop Martínez Compañón (item 2103).

On the other hand, relatively little has been done with this wealth of material. A book on *La arquitectura en el virreinato del Perú y en la capitanía general de Chile* by Benavides Rodríguez (item 708) stands almost alone, with three essays by Mario Buschiazio (items 2126–2128) and one by Manuel Toussaint (item 2202), though one should note also a group of students' research papers on buildings of Lima (item 2070). It is true also that the writings of Ángel Guido (items 710–717, 2234) and of Martín Noel (items 656b, 718–726, 2079, 2187–2189) though they speak of Spanish American or South American style in general terms, usually refer to the Andean architecture of Alto Perú. For anything like a thorough account of architectural monuments, or their decorating

and furniture, we have nothing more detailed than the *Guía histórica-artística del Cuzco* edited by José Uriel Garcíá and Albert A. Giesecke (items 2050, 2051). The graphic arts have been treated by José Toribio Medina (item 2210), and in his study of the Peruvian textile in the Boston Museum, Philip Ainsworth Means devotes a section to those of the colonial period (item 2220a). Furniture and other arts will be found among the collection of Gustavo M. Barreto (item 740). Silver work, however, is the only minor art which has received any special attention, not only in Raoul d'Harcourt's *L'Argenterie péruvienne á l'époque coloniale* (item 2214a), but by the importance of its position in studies of Latin American or South American silver by Taullard (item 742), Torre Révello (item 678), and Márquez Miranda (item 2220).

Peru continued throughout the nineteenth century to be a romantic place which attracted travelers. Some of their accounts have yet to be equalled; Markham's *Cuzco and Lima* (item 2961) or Middendorf's *Peru* (item 2962) rank with the most interesting of that century's discursive treatises. Among others which have good descriptions or illustrations are the travels of Hutchinson (item 2958), Skinner (item 2097a), Temple (item 2964), and the *Pérégrinations d'une paria* by Flore Célestine Thérèse Henriette Tristan y Moscoso (item 2965). It should not be forgotten that in a country like Peru, these books are of value for their reports on colonial art as well. There has been little study of the nineteenth century *costumbrista* painters and engravers who flourished here as they did all over Latin America, with the exception of Pancho Fierro, whose watercolors have been published by Angélica Palma (item 2974) and in many shorter studies. José Gil de Castro, the Peruvian portraitist so closely identified with the early years of independence in Chile and the Argentine as well as Peru, has been treated in a monograph by Álvarez Urquieta (item 2326).

To represent the official Europeanized art of the period there is the catalog of Francisco Laso's retrospective exhibition (item 2981) and a variety of articles on Luís Montero, Merino, and Carlos Baca-Flor which may be found in the index. The bibliography of this group should be sought rather in the contemporary periodicals of Paris and Madrid. Finally, the study *Lima a principios del siglo XIX* of Antonio de La Madrid Vázquez de Aldana (item 2959) is an interesting compendium of general material.

It is surprising that up to 1941 there had been no important publication on the modern art of Peru which centered around the Escuela Nacional de Bellas Artes. An article by Carlos Raygada in the *Bulletin of the Pan American Union* of 1933, *The New Peruvian Painting* (items 4760-4762) was the most comprehensive; besides this there were only articles in periodicals and discussions in books of a general character, like Basadre's *Perú, Problema y posibilidad* (item 4735). A section on Peru, with a foreword by Grace McCann Morley, may also be consulted

in the catalog of the Golden Gate Exposition of 1939-1940 (item 3148). And finally, the writings of Cossío del Pomar (items 4739-4742) discuss the ideology of Indo-Americanism in reference to Mexico and Peru. Even the minor arts of today, however, are practically unknown, in comparison with those of Mexico or Guatemala (see items 59, 3107, 4729, 4732).

Puerto Rico

The bibliography of the history of art in Puerto Rico is not an extensive one. Remaining a colony of Spain until the end of the nineteenth century, the island did not play a great role in colonial affairs, nor experience the wave of nationalism which followed the emancipation of other Latin American countries. The best general text for our subject is the guidebook of the Puerto Rico Reconstruction Administration (item 575). In this will be found an essay on architecture, as well as excellent photographs and notes on buildings and monuments.

At present, with the restoration of some of the colonial buildings, we are beginning to see how interesting this field may be in Puerto Rico. There have been various publications on the subject: an illustrated article on the Hospital de San Juan (item 2241), two serious studies of the cathedral of San Juan, by Balbuena de la Maza (item 2239) and E. T. Blanco (item 2240), and Adolf de Hostos' report of *Las excavaciones de Caparra* (item 2240a). Important documents for four or five colonial buildings are given by Angulo Íñiguez in his *Planos de monumentos arquitectónicos* (item 625). Monteagudo's *Álbum de oro* (item 574) is useful for its illustrations.

In the same way, there have been few publications to inform us about the activities in art which make the contemporary scene interesting. The best information on this is the special number of the University of Puerto Rico *Bulletin* of December 1937, entitled *Art in Review* (item 573). Here are published reports of the recent exhibitions of contemporary art and data on the teaching of art; there is also some information on the colonial painting of Puerto Rico. Only one monograph on a contemporary painter, Julio Tomás Martínez, appears in our bibliography (item 4770).

Uruguay

There are excellent publications on Uruguayan art, which show a country increasingly aware of its cultural tradition, but as yet we have no full length history of the subject. The best general survey is perhaps Juan Giuria's article in the *Enciclopedia italiana* (item 580); the guide-book put out by the Touring Club Italiano (item 584) will also prove useful.

For a variety of reasons, Uruguay is less richly stocked with colonial relics than some other South American countries. The patience and respect with which these have been studied are notable, however;

attention should be called particularly to the role of the Sociedad Amigos de la Arqueología in publishing such studies in their *Revista*. Thus Furlong Cardiff has given us an excellent monograph on the cathedral of Montevideo (items 2258, 2259), the portals of the Ciudadela and of the Casa de los Ejercicios have been studied by Silvio Geranio (items 2260, 2261), and various colonial towns have been investigated, such as, Santo Domingo de Soriano and Maldonado (items 2250, 2251) by Horacio Arredondo, or San Carlos by Carlos Seijo (item 2266). Other valuable studies are *La Colonia del Sacramento* by Fernando Capurro (item 2243) and two papers on Uruguayan fortresses *El fuerte de San Miguel* by Buenaventura Caviglia (item 2252) and *El fuerte de San Miguel* (item 2257), and in *El cerro de Montevideo y su fortaleza, 1520-1935* (item 2255) photographs will be found, and sometimes plans and elevations, as in Cortés Arteaga's *Las bóvedas* (item 2254). For a general survey of the period we have the dependable and richly detailed article by Juan Giuria, *Arquitectura colonial* (item 2262), and his *Detalles típicos de algunas iglesias y capillas uruguayas* (item 2264), so valuable for its generalizations about construction and style in the colonial period.

It should not be forgotten that Uruguay was originally a part of the Virreinato del Plata. Such publications as Torres Lanzas' *Relación de mapas, planos, etc. del virreinato de Buenos Aires* (item 730) and Torre Revello's *Adición a la relación* (item 728), as well as his *Mapas y planos referentes al virreinato del Plata conservados en el Archivo general de Simancas* (item 729) contain important plans and descriptive documents. José Toribio Medina's *La imprenta en el antiguo virreinato del Río de la Plata* (item 733) mentions early engravers of the Banda Oriental. Furlong Cardiff's study *Los Jesuitas y la cultura río-platense* (item 691) touches upon Uruguayan Jesuit foundations as well as those of Paraguay.

With the nineteenth century came a stream of travelers from Europe to the Atlantic coast of South America, where men like Frézier (items 689, 690) had preceded them. Many of their publications are richly illustrated, notably the *Escenas americanas* of Pallière (item 2318) and E. E. Vidal's *Picturesque Illustrations of Buenos Ayres and Montevideo* (item 2323). Other valuable accounts, with illustrations, are given by Bougainville (item 2304) Caldcleugh (item 2306), Hadfield (item 2313) Arsène Isabelle (item 2315), and Ouseley (item 2317). The unpublished sketch-books of Juan Manuel Besnes e Irigoyen (item 2996) offers a similar delightful record of Uruguay in his time. Architecture, as such, is treated in the excellent biography of an Italian, Carlos Zucchi, by Pérez Montero (item 2994), and in a group of photographs of the Uruguayan Gothic Revival (item 2993) which whet the appetite for more information on the nineteenth century.

For studies of the great figures of art in nineteenth-century Uruguay

we are indebted to José María Fernández Saldaña (item 2988). In particular he has recovered the *oeuvre* and personality of Juan Manuel Blanes, the portraitist, genre and historical painter who ranks so high among the nineteenth-century painters of Latin America. His book which appeared in 1931 (3011), led the way to the great retrospective exhibit of Blanes' work in 1941, when the Uruguayan government published an exhaustive two-volume catalog (item 3024). An admirable catalog with detailed photographs and biography came forth in connection with the showing of the exhibition in Buenos Aires also (item 3000). There have been a few studies of other artists, such as Eduardo Ferreira's *José Miguel Palleja* (item 3014), and Edmundo Prati's article on the Italian sculptor José Liví (item 3027), but the bulk of the bibliography will be found to deal with the great Blanes.

Ernesto Laroche's *Algunos pintores y escultores* (item 581) shows how easily the transition from the nineteenth century to modern times took place in Uruguay. Of the transitional figures, Pedro Blanes Viale is outstanding, with the handsome catalog of his retrospective exhibition (item 4860). The most interesting painter, Pedro Figari, has a relatively large biography although there is as yet nothing like a definitive work. The essays by Herrera MacLean (item 4839), and Georges Pillement (item 4849) are the best available; several articles include color reproductions (items 4822, 4830, 4831, 4834), and the articles of the Parisian *Revue de L'Amérique Latine* constitute the richest source of information. At the present time Joaquín Torres-García's Constructivist group continues to be very prolific; the artist's autobiography (item 4859) and other writings (items 4792-4797), and the publications of the Asociación de Arte Constructiva (items 4776-4777) are the best source of information. Studies of Torres-García have also been written by Alfredo Cáceres (item 4823) and Ernesto Pinto (item 4850).

The only publication of any importance on a contemporary sculptor is the monograph *José Luis Zorrilla de San Martín* (item 4868). Nor has architecture been suitably presented, although Uruguay ranks high in functional architecture of a utilitarian nature, such as clinics. One finds a suggestion of this in the catalog of an exposition for the First Pan American Congress of Architects (item 586) and in various studies of the Instituto de Urbanismo (items 585, 4800); but the achievements deserve more recognition.

Venezuela

The field of Venezuelan art is unusually well covered, period by period, not only in Spanish but also in English. Although no general work on the development of all the arts from colonial days to the present is yet available, there exists the excellent statement by José Nucete-Sardi, *Notas sobre la pintura y la escultura* (item 590), which furnishes a basis of approach to the fine arts. Those who seek examples of local

architecture of different styles and epochs will find them in the collection of photographs published by M. J. Gornés MacPherson, *Venezuela gráfica* (item 589) though without any historical or descriptive text.

For colonial architecture, Mario J. Buschiazzi's papers on *Arquitectura colonial en Venezuela* (items 2277-2279) are authoritative, though brief and selective, statements. Useful illustrations for the region of Caracas will be found in the *Conquista y colonización de la provincia de los Caracas* by Luis Oramas (item 2274) and in Roura Oxandaberro's *Caracas colonial* (item 2282). Cipriano de Utrera's monograph on *Nuestra Señora de las Mercedes* (item 2283) is from the point of view of documentary research a model for such studies, though the illustrations leave something to be desired. For sculpture of the eighteenth and nineteenth centuries a book by Landaeta Rosales on *Estatuas y pilas antiguas de Caracas* (item 2273) is full of valuable information. There are also a variety of early sources and published documents of which we might cite Mariano Martí's *Relación de la visita general* (item 2273a), the *Relaciones históricas de las misiones de padres Capuchinos* (item 2282a), and Angulo Íñiguez's *Planos de monumentos arquitectónicos del Archivo de Indias* (item 625).

In the art of the nineteenth century the national school of painting has been the subject most studied. Besides Nucete-Sardi's work, J. Semprum's general survey, *Painting in Venezuela* (items 3040-3042), is available in English, Spanish, and Portuguese. Enrique Planchart's essay on *Don Martín Tobar y Tobar* (item 3038) is the most detailed monograph on a painter; a shorter, though serious article is the *Documentos de Cristóbal Rojas* of José Antonio Hedderich (item 3035). Some glimpses of the appearance of the capital in the nineteenth century are given in Rivera's *Illustrated Guide to Caracas* of 1897 (item 3034).

Unfortunately this cannot be matched by any interesting publication on architecture in Venezuela in the modern style, though Adolfo Dollero describes important buildings in his *Cultura de Venezuela* (item 4878). The section on *Education* in this bibliography (items 4882-4887) augurs well for the future of the arts, with the work of the Escuela de Artes Plásticas and the new Museo Nacional de Bellas Artes. Articles in the *Revista Nacional de Cultura* are recommended for the study of contemporary painters and sculptors. These vary from critical studies of such men as Pedro Ángel González, Reverón, Federico Brandt, and Manuel Cabré (items 4888-4890, 4892) to criticisms of the annual Salon and the exhibitions of the School of Fine Arts (items 4879, 4880, 4881). Attention should also be called to the catalog of the Riverside Museum exhibition of 1940 (item 3078), and to the collections of the International Business Machines Corporation (items 3124-3126, 3096-3098, 3104) which include Venezuelan artists. The best general discussion of the subject will be found in an article by Armando Lira, *La Pintura contemporánea de Venezuela* (item 4891).

BIBLIOGRAPHY OF LATIN AMERICAN ART

Note on the Arrangement of the Bibliography

Periods

The bibliography has been divided into three large periods of time: the Colonial Period, the Nineteenth Century, and the Contemporary Period. A preliminary section includes not only general works covering the whole history, but any texts which deal with two or more periods.

1. *Colonial Period*.—This is defined as the period from the Conquest to the Independence in any country, except in the case of Cuba and Puerto Rico, where the "colonial" category is taken to extend up to 1900. It specifically includes indigenous arts which persisted after the Conquest, such as the Mexican codices.

2. *Nineteenth Century*.—It has been the general policy to assume that the "nineteenth century" began with the independence of any given country. It should be noted here that travel books are listed in the period in which they were written. Thus a nineteenth-century traveler's impressions of colonial buildings, or a nineteenth-century lithographer's record of the scene, will be found in this section.

3. *Contemporary Period*.—This consists of all art of the twentieth century in the Latin American countries. In the case of an artist who lived over the turn of the century, we have ordinarily assigned him to the period in which he died.

Geographical Divisions

In each period, the bibliography is subdivided into a section for each of the countries. Three preliminary groupings take care of general works: *Latin America*, *South America*, and *Central America and the West Indies*. Thus, a book which discusses the character of colonial art in general throughout Latin America, or an article pointing out resemblances between the architecture of Peru and Mexico would be listed under *Latin America*. The section *South America* takes care of the many texts which treat such regions as the Río de la Plata or the Andes as a whole. Finally the category *Central America and the West Indies* includes general texts on the Central American republics, general texts on the islands, and the travel books which include a tour of both.

In determining the country in which an artist will be listed, we have followed these rules: (1) natives of any Latin American country are

listed under that country, even when they have identified themselves with another (Carlos Mérida, for example, is listed as a Guatemalan, not a Mexican); (2) artists from the United States, from Europe, or elsewhere, when they have identified themselves with the art of a Latin American country, are listed with the artists of that country (eg. Jean Charlot, a Frenchman, appears in the Mexican section).

Techniques

Under each country, in each period, the material is divided by subject into the following categories: *Architecture, Education and Institutions, Graphic Arts, Minor Arts, Painting, Photography, and Sculpture*. A preliminary section includes material which either treats the country in general (historical texts, travel books, or general discussions of art) or deals with several of the techniques. Thus a guide to a colonial building, which also discussed its paintings and furniture, would appear on this section.

Education and Institutions.—In this category will be found publications on schools and theories of art education, and also on the history and activities of museums, societies or government agencies in the field of art. Catalogs describing museum collections, however, will be found under the subject of the collection, i. e. colonial painting, contemporary sculpture, etc. These are always listed in the general index under the name of the institution, in addition.

Minor Arts.—Here silver and other metal work, ceramics, the textile arts, furniture, and other applied arts are listed together.

Notes on the Style

In spite of the tradition and (one might suppose) the simplicity of the field of bibliography, the compiler finds himself faced with a certain number of decisions on questions of form. These questions increase when the bibliography includes several languages, and when it deals with a relatively unexplored subject. They are magnified in dealing with a language like Portuguese, where until very recently matters of nomenclature and even of orthography have been in a fluid state. Thus it has been necessary for the editors to assume unusual responsibilities in making decisions. All such definitions and rules are essentially arbitrary; the only important thing is that the reader should understand the writer's policy. For this reason we append here some general and some specific notes on our style.

Our bibliographical form has been determined in the main by two models, the usage of the Library of Congress, and the *Handbook of Latin American Studies*, the outstanding bibliographical publication on Latin America. In certain matters particular to the field (such as the listing of Brazilian names) we have followed the policy of the *Handbook*, and

we have adopted their form of dealing with problems not met on Library of Congress cards (such as the listing of articles in periodicals). Rules which will help the general reader to locate his material, or which clarify what might otherwise appear confused or careless, are listed here. We must, however, deprecate the assumption that these rules have been followed inflexibly; they are signposts, not barriers.

Orthography

1. Capital letters have been omitted from all but the first word of the titles of books and of institutions in the bibliography, in accordance with Library of Congress usage.

2. A single form of an author's name has been adopted, ordinarily that established by the Library of Congress. In the case of institutions (or of periodicals) which have changed their names, however, the publication is listed under the name which appears in the imprint, with a cross-reference from the present name.

3. In all comments, the rule has been to follow contemporary spelling and accentuation. The names of people, but not of places, retain their Spanish or Portuguese form in our English text.

Listing of Authors and Artists

1. All names of authors, with the exception of Spanish names, are listed under the *final* surname. This includes Portuguese names (contrary to the usage of the Library of Congress). Spanish names are listed under the *first* surname.

2. Titles of nobility, academic, ecclesiastical, political and other titles are omitted. The designations *junior*, *filho*, and *nieto*, customarily used as an integral part of the name in Brazil, here follow the name, according to the Library of Congress usage.

3. A work by two authors is listed under the first author, but following his individual works. Second authors may be found in the general index.

4. Library of Congress usage has been followed quite consistently in determining the author-heading under which a book will be listed. Catalogs and other publications of institutions, or of government agencies, are usually attributed to the institution rather than to the individual who edits the text. Otherwise the editor of a text may stand in lieu of author. Monographs on artists are listed in the bibliography under the author's name, or under the title (if the editor makes no textual contribution), *not* under the artist's name. The names of all authors, editors, and artists will be found in the general index, however.

It might be pointed out that government institutions (as authors) appear under the name of the country, while museums, schools, universities, and expositions usually appear under the name of the city, and the name of a society is followed by the city, if that seems necessary. This is the regular Library of Congress procedure.

Listing of Titles

1. Anonymous texts and certain others, notably picture books and anthologies, are listed under their titles.
2. The name of the series in which a book has been issued follows the title. Series are also listed by title in the bibliography.
3. Separate studies, or pertinent chapters, from books are usually listed independently, like articles from periodicals. The book and its author are identified in parentheses.

Listing of the Imprint

1. Place of publication, publisher, and date of publication are given in that order, for books. For periodicals, the place immediately follows the title of the periodical, and the date follows the volume and number.
2. Terms such as "press", "publishing company" have been omitted, unless they are needed for clarity.
3. The page numbering usually includes the illustrations. In a general text where not all illustrations are pertinent, they have not been counted, but merely indicated.

Location

1. The Library of Congress call-number is given whenever the item is available there. Books in the Library of Congress which have not been cataloged are identified by the symbol "DLC".
2. Insofar as possible, the editors have indicated one or several libraries in which items not in the Library of Congress are available.

Symbols of Libraries

CL	Los Angeles Public Library, Los Angeles, Calif.
CSmH	Henry E. Huntington Library and Art Gallery, San Marino, Calif.
CS	Stanford University Library, Stanford University, Calif.
CY	Yale University Library, New Haven, Conn.
CU	University of California, General Library, Berkeley, Calif.
CU-B	University of California, Bancroft Library, Berkeley, Calif.
DA	U. S. Department of Agriculture Library, Washington, D. C.
DLC	Library of Congress, Washington, D. C.
DPU	Pan American Union (Columbus Memorial Library), Washington, D. C.
DSI	Smithsonian Institute Library, Washington, D. C.
ICN	Newberry Library, Chicago, Ill.
IU	University of Illinois Library, Urbana, Ill.
LNT	Tulane University Library, New Orleans, La.

LNT-Mi	Tulane University, Middle American Research Library, New Orleans, La.
MB	Public Library of the City of Boston, Boston, Mass.
MH	Harvard University Library, Cambridge, Mass.
MH-Fo	Harvard University, Fogg Museum Library, Cambridge, Mass.
MWA	American Antiquarian Society Library, Worcester, Mass.
NBuG	Grosvenor Library, Buffalo, N. Y.
NcD	Duke University Library, Durham, N. C.
NjP	Princeton University Library, Princeton, N. J.
NHi	New York Historical Society Library, New York City
NN	New York Public Library, New York City
NN-MM	Museum of Modern Art, New York City
NNC	Columbia University Library, New York City
NNC-A	Columbia University, Avery Library, New York City
PBL	Lehigh University, Lucy Packer Linderman Library, Bethlehem, Pa.
PPPM	Pennsylvania Museum of Art Library, Philadelphia, Pa.
RPB	Brown University Library, Providence, R. I.
RPJCB	John Carter Brown Library, Providence, R. I.

General Works

LATIN AMERICA

L'Amérique du Sud, les Antilles et l'Amérique Centrale; architecture, paysages, scènes populaires. Orbis terrarum. Paris. Libraire des arts décoratifs. A. Calavas. 1932. 256 p., 256 il. [1]

A fine collection of views of South America, Central America and the West Indies; about half of them are of interest here, either for architecture or bearing on folk arts and crafts.

F2223.A49

Antonio, Nicolás. Bibliotheca hispana. Romae. N. A. Tinassii. 1672. 2 v., no il. [2]

First edition of an important early bibliography; a fundamental work for information on early Americana.

Z2681.A631

———. Bibliotheca hispana nova. Matriti. J. de Ibarra. 1788. 2 v., no il. [2a]

This is the second edition of item 2.

Z2681.A633

The Archive of Hispanic culture (*College art journal*, New York, v. 1, no. 1, nov. 1941, p. 14, no il.) [3]

Statement of the aims of the Archive of Hispanic culture in the Library of Congress, and of the projected *Guide to the art of Latin America*.

DLC

Baedeker, Karl. The United States, with excursions to Mexico, Cuba, Porto Rico, and Alaska; handbook for travelers. Leipzig. K. Baedeker. New York. C. Scribner's sons. 1909. 724 p., 33 maps, 48 plans. [4]

Notes on the fine arts and architecture are disappointingly trivial.

E158.B18

Barrett, John. Art in Latin America (*Art and progress*, Washington, v. 1, no. 10, aug. 1910, p. 279-284, 6 il.) [4a]

A pioneer article by a pan-American specialist which is principally concerned with opera houses, parks and public monuments.

N1.A245

Cogniat, Raymond. Exposition d'art américain-latin au musée Galliéra (*Revue de l'Amérique latine*, Paris, v. 7, no. 29, mai 1924, p. 434-437, no il.) [5]

A retrospective exhibit organized by the Maison de l'Amérique latine covering all periods.

F1401.R45

Dallas museum of fine arts. Catalog of the exhibition of art of the Americas; pre-Columbian and contemporary. Dallas. 1937. p. 12-21 & 31 & 35 & 43. [6]

The exhibition of contemporary art of the Americas includes fourteen paintings by artists from Bolivia,*Brazil, Colombia, Cuba, Guatemala, Mexico and Peru, as well as a few prints and twelve colonial paintings from Mexico (Pennsylvania museum). Text is esthetic in interest.

N4543.D3

Emerson, William Ralph. The architecture and furniture of the Spanish colonies during the seventeenth and eighteenth centuries. Boston. G. H. Polley. 1902. 2 p., 70 il. [7]

Excellent, large photographs of colonial buildings in Mexico and Cuba, some drawings and photographs of furniture. The selection is not scholarly. Many 19th-century buildings are included.

N1306.E6

Estátuas de Colombo (*Boletim da União panamericana*, Washington, v. 3, no. 1, jul. 1912, p. 15-26, 17 il.) [8]

Though for the most part the work of Europeans, these statues of Columbus are part of the tradition of Latin American art.

F1403.B965

Galarza, Ernesto. Living art in Latin America (*Junior Red Cross Journal*, Washington, v. 17 no. 2, part 1, oct. 1940, p. 35-38, 7 il.) [9]

A simple article, speaking in general terms of the pre-Columbian and colonial arts, and the painting, handicraft and architecture of today in Mexico and Peru.

DLC

Gillet, Louis. L'art dans l'Amérique latine (Michel, André. *Histoire de l'art*. Paris. Colin. 1929. v. 8, part 3, p. 1023-1096, 57 il.) [10]

The only attempt to date to write the history of the fine arts throughout Latin America from the conquest to the present. There is too much generalization and the account is far from complete. Mexico is over emphasized, while the Antilles, Colombia, Central America, Bolivia, and Uruguay are badly neglected. The modern schools of Mexico and Argentina only are discussed.

N5300.M63

Griffin, Charles Carroll. Concerning Latin American culture. New York. National committee of the United States of America on international intellectual cooperation. 1940. 234 p., no il. [11]

A group of lectures given at Byrdcliffe, Woodstock, New York, in August 1939. Those on art are listed under their authors (items 26, 153).

F1408.3.G75

Guido, Ángel. América frente a Europa en el arte. Santa Fe. Universidad nacional del litoral. 1936. [12]

An address at the opening of the university year. The author's theory of the meaning of American art is here developed in historical form, with practically no examples or proof. Reprinted in *Redescubrimiento de América en el arte* (item 14).

N6501.G8

———. El paisaje en el arte de América (*Redescubrimiento de América en el arte*. Rosario. Universidad del litoral. 1941. p. 215-242, 9 il.) [13]

A lecture given in the Universidad de Montevideo in 1940. A somewhat mystical statement of the unconscious

influence of the landscape in national character, which he feels has not yet been carried into self-consciousness by the artists of our time.

DLC

———. Redescubrimiento de América en el arte. Rosario. Universidad del litoral. 1941. 359 p., 133 il., 2 plans. [14]

In this volume are printed a group of seven lectures given in Montevideo in the year 1939-1940, with three earlier ones. Those dealing with Latin American art are here listed separately (items 12, 13, 51, 710, 750, 3253, 4424).

DLC

Gutiérrez de Quintanilla, Emilio. El arte americano' (*Sobre bellas artes; 1886-1920*. Lima. 1920. p.155-177, no il.) [15]

A poetic evasion (rather than a discussion) of the question of nationalism in American art.

N27.G85

———. Sobre bellas artes; 1886-1920. Lima. 1920. no il. [16]

A series of lectures, about half of which are of interest here. Besides those listed separately (items 15, 2970) there are several dealing with private collections in Lima around 1900.

N27.G85

Handbook of Latin American studies, 1936-1941. Cambridge. Harvard university. no. 2-6. 1937-1941. [17] The basic annual bibliography for all Latin American studies; a section on art (items 23, 25, 27) and, since 1937, one on Brazilian art (item 154) provide each year's publications with a short introductory discussion.

Z1605.H23

Heimers, Lili. Pan-Americana; visual and teaching aids on Spain, Spain in the United States, and Latin America. Upper Montclair, N. J. Visual aid service, New Jersey state teachers college. c. 1940. 29 p., no il. [18] A useful bibliography and source-list for teaching aids for high school students.

F1408.5.H33.

Hilton, Ronald. Handbook of Hispanic source materials and research organizations in the United States. Toronto. University of Toronto. 1942. 455 p., map. [19]

Although not specifically concerned with art, this volume is a valuable guide to the libraries in which materials for the study of colonial art are located.

F1408.3.H65

Historia del arte en América; iniciativa dominicana (*Clio*, Ciudad Trujillo, v. 1, no. 1, en.-feb. 1933, p. 100-101, no il.) [20]

Interchange of letters that lead up to the historic American visit of Diego Angulo Íñiguez on Sept. 12, 1932. Pedro Henríquez Ureña, then Superintendente general de enseñanza in the Dominican Republic, wrote Ramón Menéndez Pidal, Director of the Centro de estudios históricos in Madrid, suggesting that a Spaniard should come to Spanish America to write the history of the fine arts in the former Spanish colonies. Menéndez Pidal replied March 31, 1933, proposing Diego Angulo Íñiguez for the task.

F1931.C54

Howard, Richard Foster. Art of the Americas in Dallas (*Bulletin of the Pan American union*, Washington, v. 71, no. 9, aug. 1937, p. 618-622, 6 il.) [21]

Describes a loan exhibit at the Greater Texas and pan American exposition. Illustrated are an oil by Orozco and a colonial Mexican portrait of a nun from the Philadelphia museum.

F1403.B955

Huntington, Florence. Art and architecture in Latin America (*Fine arts journal*, Chicago, oct. 1911, p. 215-220, 6 il.) [22]

Agreeable old photographs of colonial and 19th century buildings.

N1.F5

James, Concha Romero. Art; general statement; bibliography (*Handbook of Latin American studies*, 1936, Cambridge. Harvard university. no. 2. 1937. p. 50-64, no il.) [23]

A short resume of the year's publica-

tions (1936) on Latin American art (including Brazilian) and 96 items of bibliography.

Z1605.H23 1936

———. A bibliography on the arts in Latin America. Washington. Pan American union. 1932. 10 p., no il. [24]

Bibliography on architecture, painting and sculpture; no annotations. Mimeographed.

Z1601.P2

———. Spanish American art; general statement; bibliography (*Handbook of Latin American studies*, 1937-1939. Cambridge. Harvard university. 1939-1940. no. 3-5, no il.) [25]

A brief general survey of the year's publications and events of importance in the field of Spanish American art, with an annotated bibliography for the year. Brazilian art is treated separately (see item 154).

Z1605.H23

———. Spanish American literature and art (*Concerning Latin American culture*. New York. National committee of the U. S. A. on international intellectual coöperation. 1940. p. 197-216, no il.) [26]

A general survey of the history of the arts in the Spanish-speaking countries.

F1408.3.G75

James, Concha Romero & Lassalle, Edmundo. Spanish American art; general statement; bibliography (*Handbook of Latin American studies*, 1940. Cambridge. Harvard university. 1941. no. 6, p. 83-98, no il.) [27]

General comments on the year's art activities in Latin America, followed by some 130 bibliographical items.

Z1605.H23 1940

Lafond de Lurcy, Gabriel. Fragmens de voyages autour du monde. Paris. A. Fontaine. 1861. 234 p., il. [27a]

Excerpts from item 27b, with some of the plates, enlarged, and tinted.

G463.Li6

———. Viaggio nel-l'América Spagnuola (Marmocchi, Francesco C. *Raccolta di viaggi*. Prato. Giachetti. 1843. v. 12, 769 p., il.) [27b]

Descriptions of the principal cities and countryside of Mexico, Nicaragua, Panama, Costa Rica, Ecuador, Peru, and Chile, often in considerable detail. Mexico is treated the most fully. Illustrations are engravings, from various sources, sometimes rather fantastic in character.

G161.M35

Latin America; books for North American readers. The booklist, v. 37, no. 2, pt. 2. Chicago. American library association. 1940. [28]

A classified and annotated bibliography, including a section on art. Prepared by Betty Adler. Mimeographed.

Z1035.A49

Lira, Pedro. Plutarco de los jóvenes; tesoro americano de bellas artes. Paris & Mexico. Vda. de Ch. Bouret. 3 ed. 1897. 159 p., no il. [29]

One of the earliest popular books on American art (including North America); it gives a catalogue of painters, sculptors, architects, musicians, and of their work, presumably for the instruction of the young.

Melida y Alinari, José Ramón. Vocabulario de términos de artes escrito en francés por J. Adelino, tr., aum. con mas de 600 voces y anotado. Madrid. Ilustración española y americana. 1887. 527 p., il. [31]

Invaluable for foreign use in the study of Latin American art. The terms are illustrated by small diagrams and reproductions.

N33.A24

Michel, André. Histoire de l'art. Paris. Colin. 1929. [32]

See Gillet, Louis. L'art dans l'Amérique latine (item 10).

Michigan, University, Institute of Latin-American studies. Loan exhibition of Latin-American and pre-Columbian art. Ann Arbor. 1939. 24 p., no il. [33]

Catalog of an exhibition of 112 items of colonial and modern painting, sculpture, and minor arts from collections in the United States. There is an introduction by Robert C. Smith which briefly discusses Latin American paint-

ing (p. 10-11).

DLC

Nadal Mora, Vicente. Manual de arte ornamental americano autóctono. Buenos Aires. 1935. 7 p., 130 il. 5 color. [34]

A reference collection of regional Indian motives, some of which are still in use.

NK 1430.U3

Navarro, José Gabriel. Tendances actuelles de l'art chez les nations américaines. Cahiers de politique étrangère, no. 31. Paris. Institut des études américaines. 1938. 14 p., no il. [36]

A good survey of the principal movements in Latin American art from the conquest to Rivera. It contains some valuable information on the founding of academies.

Pan American union. Fine arts series. Washington. Government printing office. 1929-1939. [37]

A series of reprints from the *Bulletin of the Pan American union*; those dealing with the fine arts are here listed in their original form:

1. Grant, Frances R. *Some artistic tendencies in South America* (item 3146).
2. Harnoncourt, René d'. *The exposition of Mexican art* (item 391).
3. Grant, Frances R. *Brazilian art* (item 3642).
4. Brown, Juan Wilmer. *The first Baltimore Pan-American exposition of contemporary painting* (item 3115).
5. Ziegler, Carl. *Colonial architecture of Brazil* (item 1191).
6. Guido, Ángel. *O Aleijadinho* (item 1252).

N6501.P3

Raymond, Wayte. The silver dollars of North and South America. New York. W. Raymond. 1939? 52 p., il. [37a]

Colonial and republican moneys of Mexico, the Dominican Republic, Cuba, Puerto Rico, Guatemala, Costa Rica, Panama, Nicaragua, El Salvador, Honduras, Venezuela, Ecuador, Colombia, Peru, Bolivia, Chile, Paraguay, the Argentine Republic, Uru-

guay, and Brazil. All are illustrated by photographs and briefly described. CJ1809.R35

Real academia hispano americana de ciencias y artes, Madrid. Discursos pronunciados al posesionarse de su presidencia el excmo. sr. doctor Gabriel Maura y Gamazo (*Raza española*, Madrid, v. 2, no. 13-14, en.-feb. 1920, p. 93-95, no il.) [38]
Of the Academy's interest in Latin American art.

AP60.R15

Rojas, Ricardo. Eurindia; ensayo de estética fundada en la experiencia histórica de las culturas americanas. Buenos Aires. Nación. 1924. 366 p., no il. [39]
There is a discussion in broad terms of the forms of Latin American architecture, sculpture and painting, with most of the examples taken from Argentina.

PQ7797.R7 1922, v.5

———. Silabario de la decoración americana. Buenos Aires. Facultad. 1930. 250 p., il. [40]
Includes an epilogue *De Atlántida a Eurindia* which discusses 16th century Indian decoration under Spanish influence in Mexico and Peru.

F2230.1.A7R74

Sartorio, Aristide. Per l'avvenire dell'arte italiana nell'America latina (*Nuova antologia*, Roma, v. 59, no. 1265, 1 dic. 1924, p. 228-256, no il.) [41]

A report made to Mussolini, as Foreign Minister of Italy, by the commissioner of art, Aristide Sartorio, cruising on the S. S. *Italia*. This is a famous commentary on the arts of the South American countries, Mexico and Cuba. Though not in any sense scholarly or well-established, the ideas expressed are provocative, and it is one of the principal documents of European interest in American art. Interesting for its Fascist implications. A letter was also sent by Sartorio to the Minister of Public Education in Ecuador; this was published by Navarro (item 1507).

AP37.N8

Seville, Exposición iberoamericana, 1929-1930. Guía oficial. Barcelona.

R. Mosse. c. 1929. 197 p., 30 il., 3 maps. [42]

Contains descriptions and views of various Latin American buildings.

T894.A1 1929

Smith, Robert C. The proposed Archive of Hispanic culture (Inter-American bibliographical and library association; III, Washington 1940. *Proceedings*. Washington. 1940. p. 265-269, no il.) [43]
Description of the plan to set up a photographic archive of Latin American art in the Hispanic foundation of the Library of Congress.

Z1008.I578Z

Tesoro americano de bellas artes. Paris. 1837. [44]

A frequently quoted source book for attributions in colonial painting.

Thieme, Ulrich & Becker, Felix. Allgemeines lexikon der bildenden künster von der antike bis zur gegenwart. Leipzig. W. Englemann. 1907-1937. 3 v., no il. [45]
Occasional biographies of Latin American artists or Europeans active in Latin America. The longer ones are here listed under their authors.

N40.T4

Wilgus, A. Curtis. Histories and historians of Hispanic America. Inter-American bibliographical and library association publications, ser. 1, no. 2. Washington. 1936. 113 p., no il. [46]

A handy review of the main historians of Latin America, with the most important bibliographical data about the histories, from the time of the discovery.

Z1601.N66 1942

———. Index of articles relating to Hispanic America in the National geographic magazine; 1888-1932 (*Hispanic American historical review*, Durham, v. 12, no. 4, nov. 1932, p. 493-502, no il.) [47]

Index to the relevant articles in a magazine which provides a valuable source for illustrations of architecture and folk arts in all the Latin American countries. The articles are usually too discursive to be listed in this bibliog-

raphy, but they will provide useful background material. There is also a cumulative index to the magazine through the year 1934 (G1.N27 index).

F1401.H66

Williams, Mary Wilhelmine. The people and politics of Latin America. Boston. Ginn. 1930. 863 p., 56 il. [48] A brief and concise account of the main development in Latin American art since the conquest (Chap. 9 & 32) Bibliographies.

F1408.W72

2 ed., revised. Boston. Ginn. 1938. 888 p., 65 il.

F1408.W72 1938

Architecture

Ancell, Carlos F. La Biblia de piedra; estudios de estética arquitectónica. Buenos Aires. Porter. 1924. 193 p., no il. [49]

Contains an interesting essay on the American spirit in architecture (p. 150-193).

NA2560.A5

Guido, Ángel. Catedrales y rascacielos. Buenos Aires. Colegio libre de estudios superiores. 1936. [50]

Opinions on New World architecture. C-St

———. La filosofía del arte en la actualidad (*Redescubrimiento de América en el arte*. Rosario. Universidad del litoral. 1941. p. 37-80, 22 il.) [51] A lecture in the Escuela de arquitectura, Universidad de Montevideo, 1934. The author discusses the esthetic of Wölfflin, Worringer, Dvorak and Pinder as a basis for the knowledge and appraisal of art, indicating very slightly their application to the creole style in architecture.

DLC

———. Orientación espiritual de la arquitectura en América. Rosario. 1927. 80 p., 11 il. [52]

A paper presented to the III Pan-american congress of architects, Buenos Aires, 1927. The question of adapting European architectural tradition to American problems is met by reference to the new German, French and Viennese architecture on the one hand, and to the theories of

Ricardo Rojas on the other: without losing the rhythm of the modern movement in Europe the architect should improve himself by American ideals and models.

NA702.G8

Martínez Inclán, Pedro. Últimas obras del profesor Ángel Guido (*Arquitectura y urbanismo*, Habana, v. 5, no. 45, abr. 1937, p. 10-16, no il.) [53]

An interpretation of the views of an outstanding Argentine art historian on the question of modern American art in relation to that of Europe. Guido believes that much of the Spanish baroque was derived from Mexico and South America. He now feels that through the Mexican frescoes and North American skyscrapers America is once more influencing Europe, but this time on a grander scale. The author bases his statements on 4 works of Guido: *La machinolatrie de Le Corbusier*, *Catedrales y rascacielos* (item 50), *América frente a Europa en el arte* (item 12), and *Concepto moderno de la historia del arte*.

NA5.A84

Toussaint, Manuel. Arte americano (*Romance*, Mexico, v. 1, no. 6, 15 abr. 1940, p. 1-2, no. il.) [54]

Brief discussion of the special character of American art.

DLC

Minor Arts

Denis, Ferdinand. Arte plumaria; les plumes, leur valeur et leur emploi dans les arts au Mexique, au Pérou, au Brésil, dans les Indes et dans l'Océanie. Paris. E. Leroux. 1875. 75 p., no il. [55]

An interesting discussion of the survival of the pre-Columbian art in various places.

NN

Giafferi, P. L. V. de. The three Americas (*History of feminine costume of the world*. New York. Foreign publications. 1926-1927. 8 p., 11 il. color.) [56]

Many details of Latin American costumes.

GT1720.G5

Hispanic society of America. Catalogue

of laces and embroideries in the collection of the Hispanic society of America. Hispanic notes and monographs. New York. 1936. 267 p., il. [56a
A catalog prepared by Florence Lewis May. There are some references to lace-making in the Spanish colonies, and even in Brazil, and a few examples appear in the collection.

NK9462.H46

May, Florence Lewis. Hispanic lace and lace-making. Hispanic notes and monographs; peninsular series. New York. Hispanic society of America. 1941. 417 p., il. [56b

A section deals with the laces of Latin America (p. 344-353); an important résumé of the contributions of the colonies. Bibliography.

NK9462.M3

Rosa, Alejandro. Monetario americano. Buenos Aires. M. Biedma. 1892. 560 p., il. [56c

Colonial and republican coins of most of the Latin American countries, including "juras y proclamaciones de reyes", military and commemorative medals. Names of artists are frequently given. Illustrated with line drawings.

CJ1803.R8

Ternaux-Compans, Henri. Recueil de documents et memoires originaux sur l'histoire des possessions espagnoles dans l'Amérique. Paris. Gide. 1840. 297 p., no il. [56d

Collection of source material.

E123.T32

Uriarte, José Eugenio de. Catálogo razonado de obras anónimas y pseudónimas de autores de la Compañía de Jesus. . . . Madrid. Rivadeneyra. 1904-1916. 5 v., no il. [56e

A monumental work, indispensable for the study of Jesuit reports on the New World (1590-1773). Excellent indexes.

Z7840.J5U8

Pan American union. Special exhibit of Latin American silver assembled by Mrs. Hugh A. Greenwood, October 14th to November 15th. Washington. 1941. 10 p., no il. [57

Catalog of an exhibition of silver of all periods from 10 collections. Mimeographed.

DLC

Wheeler, William W. Discoveries in South America and the West Indies. St. Joseph, Missouri. Combe. 1911. 199 p., 112 il. [57a

Travel notes on Brazil, Uruguay, Argentina, Chile, Puerto Rico, Panama, Venezuela, the Dominican Republic, Cuba; of value for the profuse illustrations, mainly of city scenes.

F1409.W56

Parsons, Elsie Clews. Las varas; the canes (*Mexican folkways*, Mexico, v. 7, no. 2, apr.-june 1932, p. 81-86, 1 il.) [58

Description of an interesting example of colonial minor arts: the staffs of office preserved in Mexican colonial territory, from Oaxaca to New Mexico. Spanish and English text.

F1201.M5

SOUTH AMERICA

Halouze, Édouard. Costumes of South America. New York. French & European publications. 1941. 2 v., 16 il. [59

A portfolio of reproductions of water-color costume-sketches, with brief notes; the typical costumes are interpreted somewhat romantically. A second volume gives accessory details and textile designs; hand-colored plates.

GT675.H3.

Keyes, Frances Parkinson. Silver seas and golden cities. New York. H. Liveright. 1931. 321 p., 53 il. [59a
Good photographs of colonial architecture, including a rare view of the shrine of Copacabana.

F2223.K44

Mead, Charles W. Technique of some South American featherwork (*Anthropological papers of the American museum of natural history*, New York, v. 1, pt. 1, jan. 1907, p. 1-17, 18 il.) [59b

Comparison between old and modern examples of the art from examples in the museum's collection.

GN2.A27

Medina, José Toribio. Ensayo acerca de una mapoteca chilena ó sea de una

colección de los títulos de los mapas, planos y vistas relativos á Chile arreglados cronológicamente. Santiago de Chile. Ercilla. 1889. 382 p., no il.

[59c

A lively historical essay on Chilean maps, followed by a bibliography of published maps in three sections: South America in general, Patagonia, and Chile. Some of these are maps of cities, useful for architectural study, and many of the books listed include *costumbrista* views.

Z6027.C53M4

Miller, Louise Fenton. tourist sees art in South America. Caldwell, Idaho. Caxton. 1941. 100 p., 6 il.

[60

A picturesque jumble of facts and observations, many of which are inaccurate.

N6620.M5.

Müller, Wilhelm. Das schöne Südamerika. Stuttgart. Strecker & Schröder. 1928. 165 p., 284 il.

[60a

Beside the number and variety of the illustrations, this book gives unusually detailed descriptions and histories of churches and convents.

F2223.M93

Rançonier, Jacques. Relation des insignes progrez de la religion chrestienne faits av Paraqvai, province de l'Amerique Meridionale & dans les vastes regions de Guair & d'Vruaig. Paris. S. Cramoisy. 1638. 162 p., no il.

[60b

Early account of missionary activities of the Jesuits in the Paraná region.

F2684.J59

Raymond, Wayte. The coins of South America; silver and copper. The coin collector series, no. 9. New York. 1942? 44 p., il.

[60c

Photographs and identifications of 19th and 20th-century coins.

CJ2204.R3

—. Spanish American gold coins. New York. W. Raymond. 1936? 48 p., il.

[60d

A detailed list of the gold coins struck by the Spanish kings at the mints of Mexico, Guadalajara, Lima, Potosi, Bogota, Popayan, Guatemala, and

Santiago de Chile. Photographic illustrations.

CJ1819.R3

Reid, William A. Portals and patios of South America (*House beautiful*, Boston, v. 47, no. 4, apr. 1920, p. 304-314, 38 il.)

[61

Some extraordinary, rare photographs of buildings, mostly public, of all periods.

NA7100.H65

Rossi de Montelera, Napoleone. Dalla Terra del Fuoco alla terra degli Incas. Torino, etc. G. B. Paravia. 1930. 322 p., 330 il.

[61a

A picture book of Chile, Bolivia and Peru, with slight accompanying text. The photographs are valuable in showing out-of-the-way places and unusual details.

F2223.R83

Talbot, Cornelia Brackenridge. Art in Chili and Uruguay; from a tourist's notebook (*American magazine of art*, Washington, v. 13, no. 9, sept. 1922, p. 295-300, 8 il.).

[62

The author rambles through the national museums of Santiago and Montevideo, giving most attention to the "native sculpture" of Nicanor Plaza, Virginio Arias and other Chileans. Names are apt to be misspelled. A paper read at the thirteenth annual convention of the American federation of arts.

N1.M25

Wegner, Richard N. Zum sonnentor durch altes indianerland. Darmstadt. L. C. Wittich. 1931. 175 p., 170 il., 3 color, 1 map.

[63

Excellent photographs of modern Andean Indian costumes and architecture. A few photographs of colonial buildings in La Paz and Cuzco. 2 ed., 1936. 226 il.

F12223.W43

CENTRAL AMERICA AND THE WEST INDIES

Domville-Fife, Charles W. Guatemala and the states of Central America. London. F. Griffiths. 1913. 310 p., il.

[63a

Pedestrian but often useful descriptions of Guatemala City; of Managua, Leon and Granada in Nicaragua; San Jose and Cartago in Costa Rica; and towns of San Salvador and Honduras. F1428.D64

Ober, Frederick A. A guide to the West Indies, Bermuda and Panama. New York. Dodd, Mead. 1914. 530 p., il., maps. [63b]
Cuba, the Dominican Republic, Haiti, Puerto Rico and Panama are treated in this guide. It gives fairly full, though unauthenticated information about buildings, and about art in churches, and a variety of illustrations. F1609.013

Raymond, Wayte. The coins of Central America, silver and copper; 1824–1940. The coin collector series, no. 5. New York. 1941 ? 15 p., il. [63c]
Photographs and identification of 19th and 20th-century coins. CJ1919.R3

———. The coins of the West Indies, silver and copper, including the cut and counterstamped pieces. The coin collector series, no. 10. New York. 1942. 24 p., il. [63d]
Coins of the Dominican Republic, Cuba, Haiti, and Puerto Rico, of the 19th and 20th centuries: photographs and identifications. LJ2074.R3

Southey, Thomas. Chronological history of the West Indies. London. Longman, Rees, Orme, Brown, & Green. 1827. 3 v., no il. [63e]
Information about Cuba, Puerto Rico, the Dominican Republic, and Haiti. F1621.S72

ARGENTINE REPUBLIC

Academia nacional de la historia, Buenos Aires. Historia de la nación argentina. Ricardo Levene, *ed.* Buenos Aires. Universidad. 1936–1939. 7 v., il. [64]
The historical studies which make up this work give useful background material and are well illustrated. Papers on the arts are here listed separately,

under their authors (items 744, 775, 783, 863, 866, 902, 903).

F2831.A24

Argentina national committee, New York world's fair and Golden Gate exposition. Fine arts in Argentina. Buenos Aires. Kraft. 1939. 230 p., 105 il. [65]
A 13-page text by Enrique Prins deals with the development of modern art in Argentina; especially useful in its treatment of contemporaries.

A41.3341

Argentine republic, Comisión nacional de museos y de monumentos y lugares históricos. Ley no. 12.665 sobre museos, monumentos y lugares históricos. Buenos Aires. 1941. 31 p., no il. [65a]

The law according to which Argentina protects its historic monuments.

F2809.A74

Barbour, William R. Buenos Aires and its river of silver (*National geographic magazine*, Washington, v. 40, no. 4, oct. 1921, p. 393–432, 38 il.) [66]
Good for reproductions of official 19th-century buildings.

G1.N27

Bilbao, Manuel. Buenos Aires desde la fundación hasta nuestros días. Buenos Aires. Alsina. 1902. 510 p., no il. [67]

A literary account, undocumented, dealing largely with the current traditions of local history.

F3001.B59

Canepa, Luis. El Buenos Aires de antaño; en el cuarto centenario de su fundación, 1536–1936. Buenos Aires. Linari. 1936. 488 p., no il. [68]
An encyclopedia of local history, with sections devoted to streets, buildings, monuments, etc.; cursory but useful.

F3001.C274

Casabindo, en el norte jujeño (*Nación*, Buenos Aires, 15 oct. 1939, sec. 3, p. 1, 8 il.) [69]
Photographs of northwest Argentina, including paintings and sculpture.

F2508.N13

Lozano Mouján, José María. Apuntes para la historia de nuestra pintura y escultura. Buenos Aires. A. García

Santos. 1922. 222 p., no il. [70]
An early attempt to write the history of Argentine art, this is ill organized and far from complete. Contains list of prizes awarded 1911-1921 in painting.

N6630.L6

———. *Figuras del arte argentina*. Buenos Aires. A. García Santos. 1928. 186 p., 29 il. [71]
Brief biographies of 18 Argentine and Uruguayan painters and sculptors of the impressionist school, including Pedro Figari, whom the author places between Watteau and Daumier.

N6630.L65

Luján, Museo colonial e histórico de la provincia de Buenos Aires. Catálogo del Museo colonial e histórico de Luján. La Plata. Taller de impresiones oficiales de la provincia de Buenos Aires. 1934. 261 p., il. [71a]
A superficial catalog to an extremely interesting museum including colonial and 19th-century art. The illustrations are mainly general views of the gallery.

F3011.L8L87

MacCann, William. Two thousand miles' ride through the Argentine provinces. London & Bombay. Smith, Elder. 1853. 2 v., 5 il., map. [71b]
Though not particularly concerned with architecture, this traveler gives a useful as well as entertaining picture of provincial culture and of life in the capital.

F2815.M125

MacCann, William. *Viaje a caballo por las provincias argentinas*. Buenos Aires. Ferrari hnos. 1939. 242 p., 4 il. [71c]
The descriptive parts of item 71b translated.

F2815.M125 1939

Mathus Hoyos, Alejandro. *Historia del arte en Cuyo (Anales del Instituto popular de conferencias*, Buenos Aires, v. 23, 1937, p. 334-354, no il.) [72]
A lecture on the art of an Argentine section which has produced painters since the colonial period. Deals especially with Gregorio Torres and Leopoldo Zuloaga (19th-century).

AS78.I6

Monografías de arte americano; serie argentina. Buenos Aires. Losada. 1941. 30 p., 32 il., 1 color. [72a]

A series of small monographs on Argentine artists, each with 30 reproductions (1 in color), a brief text by a critic, a biographical note and a bibliography. These, published in 1941, are listed under their authors:

González Lanuzo, Eduardo. Horacio Butler (item 3370)

Hurtado, Leopoldo. Lino Spilimbergo (item 3384)

Romero Brest, Jorge. Prilidiano Pueyrredón (item 2416)

Monografías de artistas argentinos. Buenos Aires. Academia nacional de bellas artes. 1941—. [72b]

A series of definitive monographs on Argentine artists projected by the Academia nacional de bellas artes. Each includes a short biographical and critical text printed in Spanish, French and English, introducing a group of characteristic, and excellent illustrations. Only one was issued in 1941. Prins, Enrique. Yrurtia (item 3471).

Nómina de los monumentos y obras decorativas existentes en las plazas y paseos públicos de la ciudad de Buenos Aires (*Boletín del Museo nacional de bellas artes*, Buenos Aires, v. 2, no. 4, 1935, p. 7-14, no il.) [73]
A mere list of monuments in the city of Buenos Aires.

DLC

Outes, Félix F. *Alfarerías del noroeste argentino (Anales del Museo de La Plata*, Buenos Aires, ser. 2, v. 1, 1907, p. 5-49, 33 il., 8 color) [74]
A classic work on the Indian pottery of Argentina.

AS78.L3

Reprint. Buenos Aires. Conti hnos. 1907. 52 p., 33 il., 8 col.

F2821.3.P808

Pagano, José León. *Argentina: arti figurative (Enciclopedia italiana*. Roma. 1929. v. 4, p. 246-252, il.) [75]
A fairly full, though brief account of architecture, painting and sculpture in Argentina, up to the present.

AE35.E5

———. *El arte de los argentinos*. Bue-

nos Aires. 1937-40. 3 v., il. [76

v. 1: Desde los orígenes hasta el período de los organizadores. 1937. 463 p., 301 il., 11 color.

v. 2: Desde la acción innovadora del "Nexus" hasta nuestros días. 1938. 437 p., 342 il., 11 color.

v. 3: Desde la pintura en Córdoba hasta las expresiones más recientes; pintura, escultura, grabado. 1940. 595 p., 474 il., 11 color.

One of the few monumental works on the fine arts in Latin America. Argentine critics find the early periods sketchily treated, and the modern period viewed with prejudice; but notwithstanding, the breadth and scope of the work and its excellent illustrations make this the best place to study Argentine painting. In addition to the full discussion of painting, v. 1 includes a chapter on the art of the Jesuit foundations (p. 69-93) and a section on architecture up to the present (p. 19-65), and the concluding section (v. 3, p. 379-437) deals with contemporary sculpture.

N6630.P3

Payró, Julio E. Las ruinas de San Ignacio. Buenos Aires. Anaconda. 1937. 72 p., 2 maps. [76a

Extracts from Hernández, Bernárdez and Juan Queirel describing the Jesuit reduction, with a simple introduction.

F2916.P3

Pérez-Valiente de Moctezuma, Antonio.

Museo Victoria Aguirre. Buenos Aires. J. Peuser. 1927. 302 p., il. [77
Sale-catalog of a tremendous private collection. At least one-half of the objects are colonial: paintings, furniture, silver, jewelry, ceramics, etc. Important for its profuse illustrations; descriptions are slight and merely for identification.

Schiaffino, Eduardo. La pintura y la escultura en Argentina; 1783-1844. Buenos Aires. 1933. 418 p., 144 il. [78

An introduction treats rapidly of colonial art all over Latin America; the author then moves quickly to the 19th century, where he discusses the work

of native and of visiting artists, with excellent photographs. Of special value are the personal recollections and anecdotes of the writer, a prominent painter of the late 19th-century style.

N6630.S4

Sociedad de acuarelistas pastelistas y grabadores. 25 aniversario. Buenos Aires. G. Kraft. 1939. 132 p., 97 il. [79

24 pages of text by various members give a useful, condensed history of the society; this is followed by a series of Argentine engravings, drawings and paintings, beginning with the earliest known (1717), but mainly the work of contemporary members.

N16.S55

Spika, Jorge Raúl. Formación del patrimonio de arquitectura y arte de la República Argentina (*Congreso argentino de urbanismo, I; Buenos Aires*. 1935. Buenos Aires. 1937. p. 72-78, no il.) [80

History of the Argentine city, emphasizing the importance of conserving its traditions, with the project for a Ley de patrimonio de la República Argentina.

NA9010.C65 1935

Taullard, Alfredo. Nuestro antiguo Buenos Aires. Buenos Aires. Peuser. 1927. 365 p., 271 il. [81

A broad study of the culture of the city; the book contains excellent photographs of costumes, medals, topographical paintings and old maps, and probably the best collection of views of Buenos Aires buildings of all periods.

F3001.T22

Touring club italiano. Argentina; Paraguay; Uruguay. Milano. 1932. 582 p., 13 maps, 21 plans. [82

The official guidebook of the Touring Club Italiano (text in Spanish), this is perhaps the most reliable manual for obvious information about the architecture and arts of the River Plate region. P. 15-428 are devoted to the Argentine, including a *Resumen histórico-artístico*. There is also a general index to artists.

F2223.C764

Udaondo, Enrique. Diccionario biográfico argentino. Buenos Aires. Institución Mitre. 1938. 1151 p., no il.

[83]

Splendid source for biographies of artists, Argentine by nationality, or who have worked in the Argentine.

F2805.U36

———. Uniformes militares usados en la Argentina. Buenos Aires. Pegoraz hnos. 1922. 287 p., 16 il. color.

[83a]

Very useful illustrations and a text on Argentine military dress, in chronological order.

NN

Architecture

Coppola, Horacio & Prebisch, Alberto & Anzoátegui, Ignacio B. Buenos Aires, 1936; visión fotográfica. Buenos Aires. Municipalidad. 1936. 226 p., 204 il.

[84]

Extraordinary photos of the architecture of the city.

F3001.C67 1936

Martín de Moussy, J. A. Victor. Descripción géographique et statistique de la Confédération Argentine. Paris. Didiot. 1860–1873. 3 v. & atlas.

[84a]

Careful catalog of buildings, among other statistical data on the country. Though there is no description, the author is thorough, and the information especially useful for the smaller towns, suburbs, and missions.

F2808.M57

Paolera, Carlos M. della. Cómo se formó Buenos Aires (*Revista de arquitectura*, Buenos Aires, v. 22, no. 4, abr. 1936, p. 201–210, 6 il., 4 plans) [84b] An historical study of the growth of the city, beginning in 1536, with appropriate illustrations and maps.

NA5.R37

Sociedad central de arquitectos, Buenos Aires. The colonial architecture in the Argentine Republic; presentation to the XV International congress of architects, Washington 1939. Buenos Aires. 36 p., no il. [85] Catalog of an exhibition of photo-

graphs of architecture in the Argentine (modern as well as colonial) with a three-page essay and notes on the colonial buildings by Mario J. Buschiazzo. Text in English and Spanish.

DLC

Noel, Martín S. Breve síntesis histórica de la evolución urbana de la ciudad de Buenos Aires (*Boletín de la Junta de historia y numismática americana*, Buenos Aires, v. 1. 1924, p. 163–175)

[86]

Historical sketch of the city's development.

F2801.A22

Graphic Arts

Moore, Guillermo H. Colección cronológico de vistas de Buenos Aires. Buenos Aires. G. Kraft. 1939. 103 p., 19 il. [87]

Catalogue raisonné of a notable collection of old engraved views of Buenos Aires, exhibited at the Museo municipal de arte colonial.

NE215.A7M6

Panorama del grabado desde Sívori hasta hoy; primera y segunda serie (*Anuario Plástica* 1939. Buenos Aires. Plástica. 1940. p. 64, no il.) [88]

Two exhibitions surveying the development of the graphic arts in Argentina, from the late 19th century on, arranged by the Museo municipal de bellas artes.

N9.A57 1939

Ugarteche, Félix de. La imprenta argentina; sus orígenes y desarrollo. Buenos Aires. R. Canals. 1929. 909 p., il. [89]

Especially in the colonial section, illustrations show the character of the graphic arts of the period.

Z213.A6942

Painting

Esculturas existentes en paseos y lugares públicos de Buenos Aires (*Prensa*, Buenos Aires, 7 jul. 1935, sec. 4, 2 p., 21 il.) [90]

Photographs of a large assortment of Argentine conservative sculpture.

DLC

Exposición retrospectiva de pintores argentinos anteriores a 1910 (*Anuario Plástica* 1939. Buenos Aires. Plástica. 1940. p. 28, no il.) [91]

An important exhibition at the Museo municipal de bellas artes, in conformity with their plan of demonstrating the evolution of a national art.

N9.A37

Rocha, Augusto da. Un siglo de arte en la Argentina. Buenos Aires. Dirección nacional de bellas artes. 1936. 124 p., no il. [92]

Catalog of a retrospective exhibition, valuable for compact biographical notes on 100 painters and a list of collections from which pictures were borrowed.

———. Un siglo de arte en la Argentina (*Revista de arte*, Santiago de Chile, v. 2, no. 11, 1936, p. 1-5, 5 il.) [93]

Calling attention to a great exhibition; outstanding 19th-century paintings are reproduced.

N7.R37

Romero Brest, Jorge. Vida artística en la Argentina (*Romance*, México, v. 1, no. 9, 1 jun. 1940, p. 7, 1 il.) [94]

Account of an historical exhibition of Argentine painting sent to Chile, consequently a brief survey of painters since the 19th century.

DLC

St. Leroy, Herminia. Treasure trove in Argentina's national art gallery. (*Bulletin of the Pan American union*, Washington, v. 58, no. 9, sept. 1924, p. 895-910, 8 il.) [95]

Description of some of the outstanding French and Spanish pictures, and the Argentine plein-air school in the Museo nacional de bellas artes. Reprinted from *The American weekly*, Buenos Aires, (v. 1, no. 10).

F1403.B955

BOLIVIA

Abecia, Valentín. Historia de Chuquisaca. Sucre. Charcas. 1939. 495 p., il. [96]

History with a good deal of valuable source material, profusely illustrated.

F3351.S94A7

Wright, Marie Robinson. Bolivia, the central highway of South America. Philadelphia. G. Barrie & sons. 1907. 450 p., il. [97]

Valuable photographs of art and architecture.

F3308.W95

BRAZIL

Acquarone, Francisco. História da arte no Brasil. Rio de Janeiro. O. Mano. 1939. 276 p., 34 il. [98]

An attempt to write a popular history of Brazilian art. Although the book is full of artistic chit-chat, gossip about artists, dubious traditions and inaccurate impressions, it does point out the general direction of the fine arts through the 19th century. The author ignores the modern Brazilian school, both the academic and the independent.

N6650.A6

Alpi, Giuseppe. Brasile; arti figurative (*Enciclopedia italiana*. Roma. 1930. v. 7, p. 770-773, 10 il.) [99]

An able summary of the colonial and republican period in Brazil, with no mention, however, of contemporary art.

AE35.E5

Amaral, José Alvares do. Resumo cronológico e noticioso da provincia da Bahia, desde o seu descobrimento em 1500 (*Revista do Instituto geográfico e histórico*, Baía, v.28, 1921-1922, p. 71-562, no il) [100]

A great record of minor historical events by years, containing some references to churches.

F2551.I59

Andrade, Mário de. Las artes plásticas en el Brasil (*Nación*, Buenos Aires, 3 mayo 1940, sec. 2, p. 4, 8 il.) [101]

A very rapid survey of the whole subject of Brazilian art.

F2508.N13

Barata, Mário. Arte negra (*Revista da semana*, Rio de Janeiro, v. 62, no. 20, 17 maio 1941, p. 16, 10 il., color) [102]

Excellent photographs by Arnaldo Vieira.

DLC

Biblioteca histórica brasileira. São Paulo. Martins. 1940—1941. 8 v., il. [103]

A series of reprints of famous travel-books on Brazil, usually well illustrated from the original editions. Those published through 1941 are the following:

1. Rugendas, Johann Moritz. *Viagem pitoresca através do Brasil* (item 2513)
2. Saint-Hilaire, Augustin de. *Viagem à Provincia de São Paulo e resumo das viagens ao Brasil* (item 2527)
3. Kidder, Daniel P. *Reminiscências de viagens e permanência no Brasil* (item 2473)
4. Debret, Jean-Baptiste. *Viagem pitoresca e histórica ao Brasil* (item 2452)
5. Davatz, Thomaz. *Memórias de um colono no Brasil*
6. Ribeyrolles, Charles. *Brasil pitoresco* (item 2504)
7. Léry, Jean de. *Viagem à terra do Brasil* (item 979)
8. Seidler, Karl Friedrich Gustav. *Dez anos no Brasil* (item 2537)

DLC

Boccanera, Sílio. *Bahia epigráfica e iconográfica; resenha histórica.* Baía. Renascença. 1928. 488 p., no il.

[104]

A catalog of inscriptions and portraits in the old buildings of the city.

F2651.B15B6

Brazil, Brazilian representation New York world's fair 1939. *Travel in Brazil.* Rio de Janeiro. 1939. 198 p., 242 il.

[105]

A collection of fine photographs with a short text in English; many have to do with colonial architecture and sculpture.

MH

Brazil, Ministério da educação e saúde. *Catálogo; Museu coronel David Carneiro, Curitiba, Paraná.* Publicações do Serviço do patrimônio histórico e artístico nacional, no. 3. Rio de Janeiro. 1940. 32 il. [106]

A well-made catalog of an interesting semi-private museum of costumes, fur-

niture, firearms, coins, paintings, and other objects, many of which are Brazilian.

DLC

———. *Salão nacional de belas artes, I-XLVII; catálogo.* Rio de Janeiro. Museu nacional de belas artes. 1884-1941. [107]

Catalogs of the annual national exhibitions, varying in form and usefulness. Painting, sculpture, graphic arts, decorative arts, and architectural designs are included. Recent catalogs are well illustrated.

Carvalho, Ronald de. *Arte brasileira (Estudos brasileiros; Anuario do Brasil.* Rio de Janeiro. 1924.) [108]

The 3rd essay in the collection, *Arte brasileira*, is a well written résumé of the subject, historical and critical, with special emphasis on the 19th century.

PQ9505.C3

Castro, Sylvio Rangel de. *A arte no Brasil; pintura e escultura (Literatura e arte brasileira; conferências em Buenos Aires.* Rio de Janeiro. Leite Ribeiro. 1922. p. 155-202, no il.)

[109]

Beginning with the Greeks this lecture works up through Taine and Keats to the French cultural mission and the founding of the Brazilian Academy in 1829, and the Salon of 1860, which the author believes marks the birth of nationalism. Useful for 19th century.

MB

———. *Quelques aspects de la civilisation brésilienne; conférences faites en Europe.* Paris. Presses universitaires de France. 1930. 279 p., no il. [110]

In 2 lectures at the Universities of Rome and Geneva the author discussed the whole development of Brazilian academic art. There is a list of the slides he used.

F2508.R23

Catálogo do leilão da mais preciosa coleção de objectos históricos e de arte . . . formada pelo conhecido e illustre colleccionador, Dr. Djalma da Fonseca Hermes. Rio de Janeiro. 1941. 56 p., 100 il., 1 color. [111]

Catalog of the auction held July 21-August 1, of one of the outstanding

Brazilian art collections, including among 1072 items no less than 7 paintings by Frans Post, rare works of Debret, the Taunays, Pallière and Almeida Jr. and a good selection of 18th-century Portuguese and Brazilian furniture, china and glass.

Charles, George. *Poesia dos índios do Brasil* (*Renovação*, Recife, v. 1, no. 4, dez. 1939, p. 7-12, 7 il.). [112]

A rhapsodic account of Brazilian Indian art by a French traveler. Of the illustrations, five are flamboyant woodcuts of the aboriginal artifacts by Vicente do Rêgo Monteiro.

DLC

Corrêa, José Augusto. *Tres capitães. Famação.* Minerva. 1909. 589 p., no il. [113]

Contains some useful information on Rio de Janeiro churches and museums.

F2646.C82

Costa, João Craveiro. *Maceió.* Rio de Janeiro. J. Olympio. 1939. 219 p., 22 il. [114]

A useful guidebook to a city with very few old buildings. There are old photographs preserving lost aspects of the capital of Alagoas and some charming architectural vignettes by Santa Rosa.

F2651.M2C7

Costa, Nelson. *História da cidade do Rio de Janeiro.* 2 ed. Rio de Janeiro. Jacintho. 1933. 212 p., 62 il. [115]

A textbook with a large number of photographs of sculpture and architecture, many especially interesting old views of buildings and old illustrations of the city.

2 ed. Rio de Janeiro. Jacintho. 1935. 222 p., il.

F2646.C884

Duval, J. Guerra. *Álbum das curiosidades artísticas da Bahia.* Rio de Janeiro. Estado de Bahia. 1928. 207 p., 118 il. [116]

A book of photographs of the arts in Bahia, particularly rich in furniture and minor arts from the local private collections.

N6657.B3G8

Estevão, Carlos. *Resumo histórico do Museu paraense Emilio Goeldi* (*Re-*

vista do Serviço do patrimônio histórico e artístico nacional, Rio de Janeiro, v. 2, no. 1, 1938, p. 7-19, 2 il.) [117]

A detailed history of the administration of this important museum of the Amazon region since its organization in 1867. The author briefly reviews its present collections and suggests a far greater expansion.

F2501.B795

Ferreira, Vieira. *Antigas inscrições do Rio de Janeiro e Niterói* (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 106, pt. 2, 1929, p. 29-58, 122 il.) [118]

A wealth of good photographs of inscriptions on façades, fountains, tombs, and monuments from the 17th to the mid-19th century.

F2501.I59

Fleiss, Max. *Páginas de história.* Rio de Janeiro. Imprensa nacional. 1924. 595 p., no il. [119]

Contains a speech made on the opening of the rich colonial museum of Mariano Procópio in Juiz de Fora (May 13, 1922) and touching on official interest in the arts under D. Pedro II.

F2521.F595

———. *La pintura en el Brasil* (*Anales de la Academia nacional de artes y letras*, Havana, v. 21, 1938-1940, p. 267-280, no il.) [120]

Little more than lists of names.

AS71.H14

Fodor, Laszlo. *Our beautiful Americas; Brazil.* Text, Francisco Silva, Jr. New York. Hastings house. 77 p., 64 il. [121]

A collection of exceptionally fine photographs containing views of several colonial buildings.

F2515.F77

Fonseca, Gondim da. *Biografia do jornalismo carioca; 1808-1908.* Rio de Janeiro. 1941. 416 p., no il. [122]

Contains a valuable list of caricaturists active in this period.

Freyre, Gilberto. *Olinda; segundo guia prático, histórico e sentimental de cidade brasileira.* Recife. Drechsler. 1939. 127 p., 56 il., 1 plan. [123]

Essays of a contemplative nature, but not without facts, by a sociologist.

Richly illustrated with drawings by M. Bandeira.

F2651.O4F7

Fuss, Peter. Brasil. Berlin & Zürich. Atlantis. 1937? 304 p., 255 il.

[124

A collection of photographs taken by a group of Germans, showing colonial and modern architecture, landscapes, flora and fauna, & inhabitants of all the Brazilian states. Text in Portuguese, German, Spanish, English and French.

F2515.F96

Guia artístico do Rio de Janeiro; artistic guide of Rio de Janeiro. Rio de Janeiro. Huberti. 1922. 296 p., il., maps.

[125

Fine photographs of landscapes and monuments of the Rio region. Text in English and Portuguese.

F2646.G95

Guia Brigueit. Rio de Janeiro, seus arrabaldes, seus passeios. Rio de Janeiro. Brigueit. 1929. v. 1, 209 p., 40 il., maps.

[126

Provides superficial information on monuments of the capital and neighboring cities.

F2646.G96

Guido, Angelo. As artes plásticas no Rio Grande do Sul (Instituto histórico e geográfico do Rio Grande do Sul. *Anais do Terceiro congresso de história e geografia*. Pôrto Alegre. Prefeitura municipal. 1940. v. 4, p. 2097-2121, no il.)

[127

An important history of the fine arts in Rio Grande do Sul from the Jesuit missions of the 18th century to the first salon in 1939. There is a good deal of biographical information, and stylistic criticism.

F2621.C66 1940

Guimarães, Argeu. História das artes plásticas no Brasil. Rio de Janeiro. Jornal do comércio. 1918. 230 p., no il.

[128

A simple, but well-considered outline of Brazilian art, literary rather than scholarly.

Kelsey, Vera. Petrópolis, summer capital of Brazil (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 1, 1941, p. 16-19, 4 il.)

[129

Good photographs including the Rio Negro palace.

DLC

———. Seven keys to Brazil. New York. Funk & Wagnalls. 1940. 314 p., 54 il., 1 map.

[130

The author discusses superficially colonial and modern art. Good photographs.

F2508.K39

Livro do nordeste, comemorativo do primeiro centenário do Diário de Pernambuco, 1825-1925. Recife. Diário de Pernambuco. 1925. 192 p., il.

[131

A compendium representing the beginnings of local interest in regional studies of fine arts and social history. Gilberto Freyre and others have written on Brazilian art, Pernambucan folk-lore, architecture and other related subjects.

F2601.D53

Um museu que se desmorona (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 75, jul. 1941, p. 31-33, 8 il., color)

[132

Illustrates some of the best pieces in the collection of Dr. Djalma da Fonseca Hermes on the eve of the great auction that dispersed it. (Item 111)

AP66.I6

Oliveira, Mário Pessoa de. Guia da cidade do Recife. Recife. Diário da manhã. 1935. 139 p., 216 il., 5 color.

[133

Published with text in Portuguese, English, and French. There is a section on churches. The illustrations, including a number of watercolors, are predominantly architectural.

F2651.P4P5

Pedroza, Raul. Synthèse de l'art brésilien. Cahiers de politique étrangère, no. 52. Paris. Institut des études américaines. 1937. 9 p., no il.

[134

A brief lecture mentioning names in colonial and 19th-century art, but paying more attention to the present, where a number of artists of differing backgrounds are discussed.

N6650.P4

Picchia, Menotti del. São Paulo: a city for tourists (*Travel in Brazil*, Rio de

Janeiro, v. 1, no. 1, 1941, p. 6-11, 8 il.) [135]

Splendid photographs of parks and modern buildings.

DLC

[Pôrto Alegre, Manoel de Araújo.] Résumé de l'histoire de la littérature, des sciences et des arts au Brésil (*Journal de l'Institut historique*, Paris, v. 1, 1934, p. 47-53, no il.) [135a]

An extremely important account, printed anonymously, of the development of Brazilian art, stressing the following points: lack of gothic buildings, Jesuit art, the Rio Passeio, foundation and internal difficulties of the Imperial Academy.

D1.S6

———. *Iconographia brasileira (Revista do Instituto histórico e geográfico brasileiro*, v. 19, no. 23, 1856, p. 349-378, no il.) [136]

Contains the celebrated biographies of Valentin da Fonseca e Silva, and Francisco Pedro do Amaral.

F2501.I59

Quatro fases dos jardins da Glória (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 36, abr. 1938, p. 28-29, 4 il.) [137]

A study of one part of Rio in four distinct periods, with photographs to compare.

AP66.I6

Querino, Manuel. Os artistas bahianos (*Revista do Instituto geográfico e histórico*, Baía, v. 12, 1905, p. 93-115) [138]

Although brief and incomplete, this is still unique as a source for biographical information.

F2551.I59

Rio de Janeiro, Escola nacional de bellas artes. Catálogo geral des galerias de pintura e de esculptura. Rio de Janeiro. Norte. 1923. 217 p., 128 il.

[139]

Catalog of the principal collection of Brazilian 19th century painting. Brief biographies of the painters and list of the paintings of each one in the national gallery.

N910.R5R5

Rio de Janeiro e arredores; guia do via-

jante. Rio de Janeiro. Guias do Brasil. 1939. 744 p., no il. [140]

The most complete guide to the city. There is a good deal of information on artists and architects, descriptions of collections and many other facts of interest to the student of art.

F2646.R55

Romero, Sylvio. Bellas artes (*História da literatura brasileira*, 2 ed. Rio de Janeiro. H. Garnier. 1902. p. 317-324, no il.) [141]

Lists of names of artists with brief biographical information.

PQ9511.R6

Rónai, Paulo. A European's impression of Rio in 1941 (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 4, 1941, p. 14-19, 7 il.) [142]

The views of the city by Manzon and Lange are exceptionally fine photographs.

DLC

Rubens, Carlos. Artistas do século XVIII e XIX num templo tricentenário (*Revista da semana*, Rio de Janeiro, v. 41, 23 maio 1940, p. 22, 2 il.) [143]

Some of the works of art in the church of S. Francisco de Paulo of Rio de Janeiro are here identified.

DLC

———. As bellas artes no Instituto histórico, dos quadros de Franz Post, as esculpturas de Pettrich e Rodolpho Bernadelli (*Revista da semana*, Rio de Janeiro, v. 62, no. 11, 15 mar. 1941, p. 15, 2 il.) [144]

A valuable list of paintings and sculptures in this Rio collection. The striking mid-nineteenth century portrait of Baron and Baroness Novo-Friburgo by Bauch, their painter-in-ordinary, is illustrated.

DLC

———. Pequena história das artes plásticas no Brasil. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 198. São Paulo. Nacional. 1941. 383 p., 6 il. [145]

Supplies the biographies of a great many Brazilian painters, contains essays on sculpture and architecture. A special feature of the book is its section devoted to the artists of specific states.

A volume of reference, the most detailed available, but by no means complete, rather than a work of critical interpretation. A valuable tool for the history of painting in Brazil. Includes a bibliography.

N6650.R8

O Salão dos prêmios de viagem (*Revista da semana*, Rio de Janeiro, v. 62, no. 13, 29 mar. 1941, p. 31, 7 il.) [146]
Photographs of some famous Salon prize winners: *Em repouso* (J. B. da Costa, 1894); *Prece* (João Araripe Macêdo, 1900); *Antes da allelúia* (A. Timoteo da Costa, 1906); *Lyra partida* (Antônio Mattos, 1914); *Sacrifício de Abel* (J. P. Dias Jr., 1916); *Poesia da tarde* (J. B. Bordon, 1915); *Saveiros* (A. Garcia Bento, 1925)

DLC

Santa Rosa, Tomás. Algumas influencias na arte do Brasil (*Revista do Brasil*, Rio de Janeiro, v. 1, no. 12, ag. 1938, p. 209-211, no il.) [147]
An important Brazilian artist discusses the history of foreign influences in Brazil: Portugal, France, and currently Mexico.

AP66.R55

São Paulo, Pinacoteca do estado de São Paulo. Catálogo. São Paulo. Imprensa oficial do estado. 1938. 60 p., no il. [148]
A pamphlet listing the more than 200 paintings and 10 sculptures of the picture gallery of the state of São Paulo. A collection of photographs is also listed. Only artist's name and title of picture are given.

N910.S37A4 1938

Senna, Terra de. Salão de 1940 (*Revista da semana*, Rio de Janeiro, v. 41, no. 35, 31 ag. 1940, p. 22-23, 24 il.) [149]

A foretaste of the annual Salon in Rio.

DLC

Severo, Ricardo. A arte tradicional no Brasil (*Conferencias*. São Paulo. Levi. 1916) [150]
Lecture to the Sociedade de cultura artística.

Silva, M. Nogueira da. Carlos Rubens—historiador das artes plásticas (*Revista das Academias de letras*, Rio de Janeiro,

v. 5, no. 34, jun. 1941, p. 13-16, il.)

[151]

Contains some information on previous histories of Brazilian art. Bibliography.

DLC

Silva, Manuel Francisco Dias da. Dicionário biográfico de brasileiros célebres. Rio de Janeiro. E. & H. Laemmert. 1871. 192 p., no il. [152]

Contains brief biographies of José Leandro, Valentim da Fonseca e Silva and other colonial artists.

Smith, Robert C. Brazilian art (*Concerning Latin American culture; papers read at Byrdcliffe, Woodstock, New York, August 1939 and edited by Charles C. Griffin*. New York. Columbia university. 1940. p. 181-196, no il.) [153]

A discussion of the exotic quality and the role of the Negro in Brazilian art from Post to Portinari

F1408.3.G75

———. Brazilian art; general statement; bibliography (*Handbook of Latin American studies, 1937-1940*. Cambridge. Harvard university. 1938-1941. v. 3-6, no il.) [154]
An annotated bibliography of the year's publications in the field of art, accompanied by a résumé of the year's art activities in Brazil. This is the most important source of information about current publishing in the field of art.

Z1605.H23

Taunay, Alfredo de Escagnolle. Céus e terras do Brasil. São Paulo. Melhoramentos. 1929. 111 p., 5 il. [159]
This 8th edition of the book has good reproductions of a series of romantic "gothic" watercolors of tropical landscapes by the author.

F2513.E845

Vasconcellos, Clodomiro de. História do estado do Rio de Janeiro. São Paulo. Melhoramentos. 1928. 222 p., 225 il. [160]
Invaluable for its many portraits, architectural and *costumbrista* illustrations.

F2611.V32

Vianna, A. J. Barbosa. O Recife, capital do estado de Pernambuco. Recife. Miranda. 1900. 244 p., il., map.

F2651.R29B2 [161]

Vianna, Arlindo. História da cidade de Porto Alegre. Porto Alegre. Escola profissional. 1927. 16 p., no il.

[162]

Pamphlet of historical data, useful for dating monuments.

Waagen, Ludwig. Rio de Janeiro als Kunststadt. São Paulo. Aurora Almeida. 1940.

[163]

Architecture

Álbum da cidade do Salvador, capital do Estado da Bahia. Rio de Janeiro. Pimenta de Mello. 1923. il. [164]
Photographs of colonial and 19th-century buildings.

Álbum de Belem. Pará. Fidanza. 1902. 104 p., il.

[165]

Some 69 illustrations of possible architectural interest with historical and descriptive notes of a general character.

PPComm

Álbum de Pernambuco e seus arrabaldes. Recife. F. H. Carls. n. d. 50 il., color.

[166]

Collection of tinted lithographs of Recife especially valuable for the study of colonial and 19th-century houses.

DCU-IA

Almeida, Antônio Figueira de. História de Niterói. Niterói. Diário oficial. 1935. 99 p., 14 il., 2 maps.

[167]

The volume has reproductions of old maps and views of the town.

Barroso, Gustavo. Terra de sol (natureza e costumes do norte). Rio de Janeiro. Aguila. 1912. 274 p., no il.

[168]

A few pages are devoted to the architecture of farm buildings and to local ironwork.

F2515.B27

Corrêa, Ernani. Evolução arquitetônica de Pôrto Alegre (Congresso de história e geografia, III. *Anais*. Pôrto Alegre. Instituto histórico e geográfico do Rio Grande do Sul. 1940. v. 4, p. 2567-

2576, no il.)

[169]

A brief description of the growth of the capital of Rio Grande do Sul, with some information on the principal buildings since the 18th century.

F2621.C66

Costa, Lúcio. Documentação necessária (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 31-41, 17 il.)

[170]

A skillful study of the development of facades, walls, and profiles of Brazilian houses in the 18th & 19th centuries with special reference to modern architecture.

F2501.B795

Cruls, Gastão. Decoração das malocas indígenas (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 155-164, 4 il., 2 color)

[171]

An investigation of the interior decoration of the dwellings of Indian tribes of the Amazon region by a distinguished writer on Amazonian lore.

F2501.B795

Lima, Manuel de Oliveira. Sur l'évolution d'une ville du Nouveau-Monde. Anvers. Mission brésilienne de propagande et d'expansion économique d'Anvers. 1909. 19 p., 4 il.

[172]

General remarks on the growth of the city of Rio de Janeiro since its founding.

F2646.O48

Lino, Raul. Primeiras impressões (*Auriverde jornada*. Lisboa. V. de Carvalho. 1937. p. 131-162, no il.)

[173]

The impressions of a Portuguese architect who visited Brazil in 1935, and his observations on relations between Portuguese and Brazilian architecture.

Mattos, Eurycles de. Das bellas artes no Brazil. v. 3. Architectura. Rio de Janeiro. Norte. 1917. 38 p., no il.

[174]

An essay for a contest for the chair in the history of the fine arts in the Escola nacional de bellas artes. Its emphasis is historical rather than technical or esthetic.

Murgel, Ângelo A. The home of the caboclo (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 1, 1941, p. 24-27, 4 il.) [175]

The author discusses a regional type of cabin of wood and stone in Rio Grande do Sul. The article is illustrated with drawings by Murgel.

DLC

Pessoa, Paula. Guia da cidade do Rio de Janeiro. Rio de Janeiro. E. Bevilacqua. 1905. 196 p., il. [176]

A great many delightful vignettes of important old buildings that have perished.

F2646.P47

Rio de Janeiro, Instituto brasileiro de geografia e estatística. Urbo Salvador. Baía. 52 p., 88 il. [177]

A beautifully illustrated booklet on the colonial and modern architecture of Baía. The captions are in Esperanto.

DLC

Sant'Anna, Francisco. As pontes do estado de Minas Geraes. Rio de Janeiro. 1929. [178]

Several of the bridges described are colonial.

Spalding, Walter. Esboço histórico do município de Pôrto Alegre. Pôrto Alegre. Centro. 1940. 87 p., 22 il. [179]

Illustrated with old photographs and prints of the city, showing buildings that have been destroyed.

F2651.P8S65

This is Rio. Rio de Janeiro. H. D. Oliveira. 1938. 64 p., 196 il. [180]

Photographs of architecture of all periods and quality.

F2646.O468

Vallentin, Wilhelm. In Brasilien. Berlin. H. Paetel. 1909. 263 p., 49 il. [181]

Many brief descriptions of colonial architecture.

F2515.V17

Minor Arts

A arte marajoara trabalhada por escultores do mar

(*Revista da semana*, Rio de Janeiro, v.

62, no. 26, 28 jun. 1941, p. 24-25, 7 il., 4 color) [182]

The old theme of basing a style on the designs found in Brazilian ceramics of the archaeological period.

DLC

Costa, Lúcio. Notas sobre a evolução do mobiliário luso-brasileiro (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 149-162, 14 il.) [183]

Miniature drawings accompanied by a rather abbreviated text explain the history of furniture in Brazil.

F2501.B795

Damásio, Antônio Joaquim. Tombamento dos bens imoveis da Santa casa de misericórdia da Bahia em 1862. Baía. 1862. [184]

Estevão, Carlos. A cerâmica de Santarém (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 7-32, 15 il., 2 color, map.) [185]

A scholarly presentation of the problem of the little-studied clay vases and figurines of Santarém in the Amazon region.

F2501.B795

Gibson, Hugh. Rio. Garden City. Doubleday, Doran. 1937. 263 p., 33 il. [186]

Contains a chapter on collecting furniture, which is amateurish but has a valuable list of Brazilian woods. The book is illustrated with exceptionally fine photographs.

F2646.G53

Nordenskiöld, Erland. L'archéologie du bassin de l'Amazone. Paris. G. van Oest. 1930. 70 p., 51 il., some color. [187]

A basic work on the Marajó and other ceramics and related objects, some of which are of the post-conquest period.

F2519.N25

Palmatary, Helen C. Tapajó pottery (*Etnologiska studier*, Göteborg, no. 8, 1939, p. 1-136, il.) [188]

Miss Palmatary presents a much needed review of the ornate ceramics of Santarém, a site located at the mouth of the Rio Tapajoz, tributary to the Amazon. The study is based on

museum collections plus some field notes of Curt Nimuendajú. Comparisons are made with material from southern U. S. A., Central America, and other parts of South America. The study is well illustrated with plates and drawings.

DPU

Santos, Francisco Márques dos. A ourivesaria no Brasil antigo (*Estudos brasileiros*, Rio de Janeiro, ano 2, v. 4, no. 12, maio-jun. 1940, p. 625-662, 17 il.) [189]

An extremely important article on the making of silver plate in Brazil in the 18th and 19th centuries. The author reproduces the hall marks of the most important 19th-century silversmiths of Bahia.

DLC

Steinen, Karl von den. Entre os aborígenes do Brasil central (*Revista do Arquivo municipal*, São Paulo, v. 3, no. 34, abr. 1937; v. 4, no. 37, jul. 1937, il.) [190]

The Portuguese translation of item 191a, with added illustrations.

F2561.S2R4

Reprint. São Paulo. Departamento de cultura. 1940. 713 p., il. [191]

F2576.S833

———. Unter den naturvölkern zentral-Brasilien. Berlin. D. Reimer. 1894. 570 p., 30 il., map. [191a]

An important study of the folk arts and crafts of Brazilian Indians of the interior.

F2576.S83

Torres, Heloisa Alberto. Arte indígena da Amazonia. Publ. do Serviço do patrimônio histórico e artístico nacional, no. 6. Rio de Janeiro. Imprensa nacional. 1940. 11 p., 50 il. [192]

A valuable pictorial survey of the most characteristic relics of Marajó and related cultures.

F2519.3.A7T6

Vasconcellos, Marina. Cerâmica de Marajó (*Revista do Arquivo municipal*, São Paulo, v. 56, abr. 1939, p. 171-188, 32 il., 1 color.) [193]

A first-rate summary of the whole question of the pottery of Marajó in

the Amazon region.

F2651.S2R4

Painting

Amazonas (Brazil), Comissão Louisi-ana purchase exposição, 1904. Catálogo dos productos enviados pelo estado do Amazonas. Manaus. 1904. 127 p., no il. [194]

Mentions several Brazilian colonial and 19th-century paintings exhibited. Includes an English translation (57 p.).

T860.G1B82

Boccanera, Sílio (júnior). As telas históricas do Paço municipal da cidade do Salvador (Bahia de Todos os Santos). Bahia. Commercio. 1922. [195]

Freire, Laudelino. A pintura no Brasil (*Pedro II e a arte no Brasil*. Rio de Janeiro. Nacional. 1917. p. 53-91, no il.) [196]

Comments on the history of painting in Brazil, principally in the 19th century, and its culmination in the contemporary movements of 1917.

———. Um século de pintura; apontamentos para a história da pintura no Brasil; de 1816 a 1916. Rio de Janeiro. Rôhe. 1916. 677 p., il. [197]

Some 600 plates, with brief texts summarizing the character of the epochs. Very useful for study.

Pôrto Alegre, Manuel de Araujo. Memória sobre a antiga Escola de pintura fluminense (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 3, 1841, p. 547-556, no il.) [198]

A basic source for information on colonial and early 19th-century art, unfortunately very brief. Great attention should be paid to the accuracy of the author's attributions.

F2501.L59

Ribeiro, Fléxa. Painting (Instituto brasileiro de geografia e estatística. *Brazil*; 1938. Rio de Janeiro. 1939. p. 379-383, 1 il.) [199]

Not very informative about the year's activities in art.

HC187.A52 1938

Roberts, W. Early European artists in Brazil (*Pan American magazine*, New York, v. 24, no. 1, jan. 1917, p. 129-130, no il.) [200]
Calls attention to Frans Post and Augustus Earle, an early 19th-century United States painter in Brazil, mentioning two of his works.

F1401.P18

Santa Rosa, Tomás. Uma exposição proveitosa (*Revista do Brasil*, Rio de Janeiro, v. 1, no. 1, jul. 1938, p. 102-104, no il.) [201]
In reviewing an exhibition of contemporary French paintings, the critic deplores the technical laxness, and the lack of interest in the various graphic processes which characterize Brazilian painting of the 19th-century, and urges his countrymen to devote themselves to native themes simply interpreted.

AP66.R55

Sculpture

Brazil, Étienne. O feticismo dos negros do Brasil (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 74, 1911, p. 195-260, 20 il.) [202]
Contains photographs of Negro cult sculptures, mostly from the Museu nacional in Rio de Janeiro.

F2501.I59

Chafarizes de velhas cidades históricas (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 49, maio 1939, p. 10-11, 6 il.) [203]

Old city fountains, some of which are colonial.

AP66.I6

Corrêa, Armando Magalhães. Fontes e chafarizes (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 29, set. 1937, p. 9-11, 7 il.) [204]

A study of some of the fountains of Rio de Janeiro. Good photographs.

AP66.I6

———. Terra carioca; fontes e chafarizes. Rio de Janeiro. Nacional. 1939. 223 p., il. [205]
Pen and ink drawings in profusion, with descriptive and historical notes about fountains of the Rio de Janeiro region.

Ribeiro, Flêxa. O estatutário da cidade (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 77, set. 1941, p. 28-29, 8 il.) [206]

Photographs but few facts.

AP66.I6

CHILE

Álvarez Urquieta, Luis. Donaciones y ventas de objetos de arte (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 3, no. 5, 1935, p. 220-225, no il.) [207]

In its sections of *Notas y documentos* the Academy makes an attempt to record the movement of works of art, for documentary purposes. Some of the art is Chilean, but most of it is European.

F3051.A24

Blanco, Arturo. Fundación del Museo de bellas artes. *El taller ilustrado* y el escultor Blanco (*Revista chilena de historia y geografía*, Santiago de Chile, año 13, v. 48, no. 52, 1923, p. 128-159, no il.) [208]

Very useful for 19th-century history of the fine arts in Chile, though written with a filial bias. Considerable bibliographical information on the period.

F3051.R45

Figuerola, Pedro Pablo. Diccionario biográfico de Chile. 4 ed. Santiago de Chile. Barcelona. 1897-1901. 3 v., il. [209]
Contains biographies of a number of artists.

F3055.F48

Gerstmann, Robert. Chile. Paris. Braun. 1932. 66 p., 280 il. [210]

A collection of splendid photographs of the Chilean scene. A few show colonial architecture, such as the churches at Pica and Matella and the portal of 1820 at La Serena.

F3063.G42

Huneeus Gana, Jorge. Cuadro histórico de la producción intelectual de Chile. Biblioteca de escritores de Chile. v. 1. Santiago de Chile. 1910. [211]
The 17th chapter (p. 785-845) gives a *Bosquejo histórico de las bellas artes en Chile*: a superficial but well-ordered résumé of the history of the arts in

Chile, with emphasis on the 19th century.

PQ7911.H8

Lira, Pedro. Las bellas artes en Chile (*Anales de la Universidad de Chile*, Santiago de Chile, v. 28, abr. 1866, p. 276-292, no il.) [212]
Important early source material on which most subsequent histories have been based.

AS81.S3

———. Resumen de la historia artística de Chile; Chile en la Exposición de Quito. Santiago. Universo. 1909. 14 p., no il. [213]

Catalog of the Chilean section of the Exposición de Quito, most of which is taken up with lists of prize-winners and pictures. The text is superficial.

Maitland, Francis J. G. Chile: its land and people. London. F. Griffiths. 1914. 291 p., 29 il. [214]

A good description of Santiago's architecture (chap. 15) and a statement on the academic painters and sculptors of the time (chap. 32).

F3058.M23

Orrego Luco, Luis. El arte en Chile (Poirier, Eduardo. *Chile en 1908*. Santiago de Chile. Imp. Barcelona. 1909. p. 373-384, 10 il.) [215]

This résumé of art in Chile, besides describing the exhibition of the Salon of 1908, gives an account of the development of art in Chile in the 19th century, through the efforts of four Europeans: Monvoisin, Ciccarelli, Kirchbach, and Mocchi.

F3058.P75

Poirier, Eduardo. Chile en 1908. Santiago de Chile. Imp. Barcelona. 1909. 749 p., il. [216]

An essay in this descriptive yearbook deals with the fine arts (item 215). The book as a whole is richly illustrated with photographic views.

F3058.P75

———. Chile en 1910. Santiago de Chile. Imp. Barcelona. 1910. 564 p., il. [217]

See items 216, 3757.

F3058.P76

Santiago de Chile, Museo de bellas artes.
Catálogo general de las obras de

pintura, escultura, etc. Santiago. Universo. 1922. 223 p., 14 il. [218]

Though now inadequate as a description of the collections of the museum, this catalog is an invaluable guide to the artists of the 19th century, for whom full biographical notes are given. Text by Luis Cousiño Talavera.

N910.S35S3

Tornero, Carlos. Baedeker de Chile. Santiago de Chile. Ministerio de fomento. 1930. 320 p., 17 maps. [219]

A handy guidebook with a good many small illustrations; but of use only historically since it is already entirely out of date.

F3063.T67

Wright, Marie Robinson. The republic of Chile, the growth, resources and industrial conditions of a great nation. Philadelphia. Barrie & sons. 1904. 450 p., 344 il. [220]

Although the volume is old, it is still the best place to study Chilean 19th-century building. There is a short discussion of painting and sculpture (chap. 13) with some valuable notes on the great exhibitions of the period.

F3058.W94

Architecture

Albes, Edward. Santiago, Chile's charming capital (*Bulletin of the Pan American union*, Washington, v. 46, no. 2, feb. 1918, p., 141-172, 28 il.) [221]
Many photographs of 19th-century buildings.

F1403.B955

Newhall, Beatrice. Executive mansions and government buildings in Chile (*Bulletin of the Pan American union*, v. 64, no. 5, may 1930, p. 425-432, 8 il.) [222]

A cross section of official architecture from the Moneda to Viña del Mar.

F1403.B955

Notable constructions, old and new in Santiago, Chile's progressive capital (*Bulletin of the Pan American union*, Washington, v. 62, no. 12, dec. 1928, p. 1210-1213, 9 il.) [223]
Photographs of public buildings; no text.

F1403.B955

Showalter, William Joseph. Twin stars of Chile; Valparaiso, the gateway, and Santiago, the capital (*National geographic magazine*, Washington, v. 55, bo. 2, feb. 1929, p. 197-247, 35 il.)

[224]

Some illustrations of official architecture.

G1.N27

Education and Institutions

Arias, Virginio. Memoria histórica de la Escuela de bellas artes de Santiago de Chile (*Anales de la Universidad de Chile*, Santiago de Chile, v. 123, no. 66, nov.-dic. 1908, p. 965-994, no il.)

[225]

The most detailed account of the art school's early history.

Vargas, Moisés. Bosquejo de la instrucción pública en Chile. Santiago de Chile. Balcels. 1908 ? 453 p., il.

[226]

A chapter on *Enseñanza artística* (p. 323-338) gives the history of the founding of the Escuela de bellas artes and the original Escuela de artes decorativas, and describes their faculties and curricula.

DLC

Minor Arts

Araucanian art; textiles and pottery (*Bulletin of the Pan American union*, Washington, v. 68, no. 5, may 1934, p. 352-362, 10 il.)

[227]

Synopsis of the text written for the *Álbum de tejidos y alfarería* by Ricardo E. Latham and Aurelio Oyarzún respectively, with illustrations reproduced from that album (item 234).

F1403.B955

Araucanian pottery and weaving (*Informaciones de Chile*, Santiago, no. 1, ag. 1941, 5 p., il. color.)

[228]

Five pages of illustrations (from item 2347).

DLC

Claude-Joseph. La platería araucana (*Anales de la Universidad de Chile*, Santiago de Chile, ser. 2, v. 6, no. 1, 1928, p. 119-158, 28 il.)

[229]

Excellent study of Indian silver ornaments with diagrams to explain their iconography and use.

AS81.S3

———. Los tejidos araucanos (*Revista universitaria*, Santiago de Chile, ser. 2, v. 13, no. 10, p. 978-1036, 40 il.)

[230]

A careful study of the weaving of the Araucanian Indians, in all its details, as the craft is practiced today. Also issued as a reprint.

LE66.C8

———. La vivienda araucana (*Anales de la Universidad de Chile*, Santiago de Chile, ser. 3, v. 1, 1931, p. 29-48, 21 il.; v. 1, no. 2, p. 229-251, 33 il.)

[231]

Sociological study of the complex of daily culture among the Araucanian Indians; occasionally touching upon the crafts.

AS91.S3

Joyce, T. A. Horse trappings and personal ornaments of the Araucanian Indians (*British museum quarterly*, London, v. 10, ag. 1935-june 1936, p. 151, 2 il.)

[232]

Fine photographs of a collection of Araucanian pins, pendants, ear-ornaments and harness-ornaments.

AM101.B832

Medina, José Toribio. Las medallas chilenas. Santiago de Chile. 1901. 467 p., 38 il.

[232a]

A catalog of Chilean medals; some are medals made for Buenos Aires by Chilean medalists, notably Arrabal. A group of documents appended are indispensable for study of the minor arts in Chile.

CJ6012.M4

Renjifo, Roberto. Creole textile designs (*Bulletin of the Pan American union*, Washington, v. 63, no. 9, sept. 1929, p. 907-912, 5 il.)

[233]

Study of designs in Chilean weaving, the indigenous and the European elements. Translated from *Revista de educación*, Santiago.

F1403.B955

Santiago de Chile, Museo de etnología y antropología de Chile. Álbum de tejidos y alfarería araucana. Santiago de Chile. Comisión organizadora de la

concurrancia de Chile a la Exposición ibero americana de Sevilla de 1929. 1928. 50 il., color. [234]

Album of fine color reproductions of Araucanian fabrics and pottery prepared by Aureliano Oyarzún and Ricardo E. Latcham.

F3126.S23

Painting

Álvarez Urquieta, Luis. La pintura en Chile; colección de Luis Álvarez Urquieta. Santiago de Chile. 1928. 90 p., 60 il., 8 color. [235]

Well printed catalog of the principal collection of paintings made in Chile, most of which now belongs to the government. The subject is treated in such a way as to constitute an excellent history of Chilean painting.

ND310.A6

Giraldo Jaramillo, Gabriel. Panorama de la pintura en Chile (*Cromos*, Bogotá, no. 1227, 1940). [236]

Review of the development of Chilean painting, from colonial days, comparing it to that of Colombia.

Lira, Pedro. Diccionario biográfico de pintores. Santiago. Esmeralda. 1902. 551 p., no il. [237]

A universal biographical encyclopedia, useful because the Chilean painters are treated as extensively as Raphael.

ND35.L7

Rocuant, Miguel Luis. Tierras y cromos; pintura chilena. Madrid. Mañana. n.d. 97 p., no il. [238]

Literary essays inspired by seeing various 19th and 20th-century Chilean paintings.

NNMMo

COLOMBIA

Academia nacional de bellas artes, Bogotá. Iniciación de una guía de arte colombiana. Bogotá. Nacional. 1934. 298 p., 96 il. [239]

In this year-book of the Academia, its members have assembled studies of the art of Bogota, resulting in an important text. P. 257-298 consist of catalogs of the collection of the museums and colonial churches. Roberto Pizano's lists of the work of Gregorio

Vásquez and of Baltasar de Figueroa are reprinted (without the comments) from his book on Vásquez (item 1360). The rest of the book is made up of short essays, of which the following are listed separately here (items 256, 263, 265, 1336, 1367, 2779, 2781, 2782, 3820, 3824).

N6670.A7

Acevedo Latorre, A. Bogotá; guía del turista. Bogotá. 1933. 132 p., il. [240]

History, traditions, description and directories.

Aragón, Arcesio. Popayán. Popayán. Edición oficial. 1930. 602 p., 32 il. [241]

Authoritative history of the town's architecture. Photographs of the most important churches and houses and a collection of interesting 19th-century portraits.

F2291.P A62

La arquitectura de Bogotá en diversas épocas (*Anales de ingeniería*, Bogotá, v. 43, no. 496, abr. 1935, p. 212-226, 10 il.) [242]

Views of architects on certain 19th-century and modern buildings.

TA4.A5

Bogotá, Cabildo. Homenaje del Cabildo a la ciudad en su IV centenario; 1538-1938. Bogotá. Registro municipal. 1938. 212 p., 75 il. [243]

A pot-pourri of articles and photographs, among which there are some on art. See item 1327.

Bogotá, Escuela de bellas artes. Guía de la primera exposición anual organizada bajo la dirección del rector de dicha escuela General Alberto Urdaneta. Bogotá. E. Zalamea. 1886. 88 p., no il. [244]

Catalog to the historic first exhibition of art in Bogota. Exhibits are of four categories: 1. work of pupils in the Escuela de bellas artes; 2. work of Colombian and resident artists; 3. Colombian antiques; 4. foreign art collected in Colombia. Within this range—from a Michelangelo drawing, through colonial furniture, to amateur watercolors—1200 items make this a confused but invaluable source of in-

formation about Colombian art and collections.

Bogotá, Museo nacional. Catálogo general del Museo de Bogotá; objetos históricos, pinturas, etc. Bogotá. 1917. 260 p., no il. [245]

An itemized catalog written by Ernesto Restrepo Tirado, giving some historical data about the objects, but making no attempt to be critical. Portraits, furniture, numismatics, ethnological exhibits and folk art. See list of museums.

N910.B5A4

Cortázar, Roberto. Monumentos, estatuas, bustos, medallones y placas conmemorativas existentes en Bogotá en 1938. Bogotá. 1938. 530 p., 141 il. [245a]

A catalog of the official sculpture of Bogotá, mostly of the 19th and 20th centuries. There is a short description of each statue with a citation of its inscriptions and in some cases a poor reproduction.

F2291.B6083

Girón, Lázaro María. El museo-taller de Alberto Urdaneta. Bogotá. Z. Zalamea. 1888. 86 p., no il. [246] Description, in some detail, of the house and collections of the foremost patron of art of his day. The collection included colonial art of all sorts, and a series of portraits of the founders of national independence.

Hernández de Alba, Guillermo. Historias y leyendas de la iglesia de Santa Clara (*El tiempo*, Bogotá, 24 abr. 1938). [247]

Appreciative and historical sketch of the convent church of Santa Clara in Bogota, discussing the attribution of various paintings as well as romantic incidents of its history.

———. El museo de Pamplona (*El tiempo*, Bogota, 20 feb. 1938, sec. 2). [248]

Description of a colonial city and its Museo Diocesano; discusses the authorship of various paintings, and of the retablo of the cathedral.

Holton, Isaac F. New Granada: twenty months in the Andes. New York. Hayes & bros. 1857. 607 p., il. [248a]

Very detailed descriptions of the towns and villages of Colombia, including churches, public buildings, dwellings, and their furniture.

F2263.H75

Ibáñez, Pedro María. Crónicas de Bogotá. 2 ed. Biblioteca de historia nacional, v. 10-12 & 32. Bogotá. Nacional. 1913-1923. 4 v., il. [249] Chronicle of the history of Bogota, including such events as the building of monasteries and churches, their demolition and reconstruction, exhibitions of art, founding of schools. Furnishes much useful background material for the study of art. Lázaro María Girón has furnished various materials in the field of art.

F2251.B58

López de Mesa, Luis. De como se expresa en arte el pueblo colombiano (*Senderos*, Bogotá, v. 1, no. 1, feb. 1934, p. 6-20, no il.) [250] Very general; on the whole history of Colombian art.

Ortiz, Nicolás. Bogotá en los siglos XVII, XVIII y XIX. Bogotá. Comercial. 1890. 32 p., 2 maps. [251] An imaginary dialogue about life and the city in times past, including a good deal of information on the arts.

Posada, Eduardo. Numismática colombiana. Bogotá. Nacional. 1938. 178 p., 38 il., 5 color. [252] A thorough survey of the medals and decorations since colonial times. There are some 19th-century low-relief medals that belong to the history of sculpture in Colombia.

CJ2306.P62

Romoli, Kathleen. Colombia, gateway to South America. Garden City. Doubleday, Doran. 1941. 364 p., 1 il. [253] A good deal of scattered general information on the art of all periods.

F2263.R68

Rosa, Moisés de la. Calles de Santa Fé de Bogotá; homenaje en su IV centenario. Bogotá. Concejo municipal. 1938. 349 p., 1 il., 13 plans. [254] A complete historical directory of the streets of Bogota; their old names, the monuments and important houses,

correlated with the new place names of the modern city; of the first value for study of the monuments.

F2291.B6R67

Rubio, Ozías S. & Briceño, Manuel.

Tunja desde su fundación hasta la época presente. Bogotá. Eléctrica. 1909. 351 p., 6 il. [255]

Traditional histories of the colonial churches, detached descriptions of colonial *fiestas*.

F2291.T8R8

Samper Ortega, Daniel. Breve historia

de la Escuela nacional de bellas artes (Academia nacional de bellas artes, Bogotá. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 115-126, no il.) [256]

A history of the national school of fine arts, the personalities which have formed it, and its influence on Colombian culture.

N6670.A7

———. Colombia; breve reseña de su

movimiento artístico e intelectual. Madrid. Unión ibero-americana. 1929. 85 p., 37 il. [257]

Five lectures delivered in Spain in 1927 on Colombian art by a great intellectual of Bogota. Splendid illustrations of 19th-century academic paintings.

N6670.S3

Sociedad de mejoras y ornato, Bogotá.

Bogotá; 1538-1938. Bogotá. 1938. 100 il. [258]

Album of views of Bogotá, the majority of modern buildings.

DLC

Tunja, Junta del IV centenario. Tunja;

IV centenario, 1539-1939. Bogotá. 1939. 50 il. [259]

Fifty photographs of varying interest, with brief historical notes.

Architecture

Caycedo y Flórez, Fernando. Memorias

para la historia de la santa iglesia metropolitana de Santafé de Bogotá, capital de la república de Colombia. Bogotá. Espinosa. 1824. 112 p. [260]

One of the earliest histories of the cathedral foundation, written by an archdeacon. Treats the consecutive

buildings with rather detailed descriptions of their interiors, and measurements of the present building.

Álbum de Bogotá; edición del IV centenario; monumentos arquitectónicos.

Bogotá. Colombiana. 1938. 14 p. 250 il. [261]

A book of photographs (not exceptional in quality) with brief textual notes.

Elliott, L. E. Cartagena today (*Pan*

American monthly, Washington, v. 41, no. 5, June 1929, p. 374-376, 16 il.) [262]

Popular account of the city with several interesting but poorly reproduced views of old buildings.

F1401.P18

García, Juan C. La arquitectura en

Bogotá (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 172-200, 6 il.) [263]

A typical literary guidebook description of the churches and the civic structures of the capital, from colonial to contemporary times, followed by a much more detailed tour of the cathedral.

N6670.A7

———. Guía histórica y descriptiva de

la catedral de Bogotá. Bogotá. San Bernardo. 1916. 24 p., 5 il. [264]

A descriptive leaflet, giving facts about the church and its furnishings, with some historical data, especially inscriptions. Bibliography.

———. Guía histórica y descriptiva de

la catedral (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiana*. Bogotá. 1934. p. 183-200, il.) [265]

Reprinted from item 264.

N6670.A7

Ortega, Alfredo. Arquitectura de Bo-

gotá (*Anales de ingeniería*, Bogotá, v. 32, no. 373-374, abr.-mayo 1924, p. 263-374, 31 il.) [266]

The fullest treatment available of the general development of architecture in Bogota, dealing for the most part with churches and monasteries.

TA4.A5

Also published as reprint. Bogotá. 1924.

NA877.B607

Ortega Ricaurte, Daniel. Historia del Parque de Santander. Bogotá. Sociedad de mejoras y ornato. 1926. 50 p., 27 il. [267]
A discursive account of the plaza beside San Francisco, which takes in other parts of the town and their history as well.

BBN

Pizano Obregón, José María. La catedral de Bogotá (*Anales de ingeniería*, Bogotá, v. 26, no. 309-311. dic. 1918-en. 1919, p. 166-171, 1 il.; no. 312-314, fev.-mayo 1919, 321-325, no il.)

[268]

The best documentary study of the present cathedral of Bogotá.

TA4.A5

Restrepo Álvarez, Gonzalo. Arquitectura aldeana y rural. Biblioteca aldeana de Colombia; serie técnica, no. 13. Bogotá. Imprenta nacional. 1935. 171 p., il., plans. [269]
A treatise on house and church building that provides a good deal of information on local taste and methods of construction.

TH146.R4

Rojas Gómez, Roberto. La catedral de Bogotá; con documentos desconocidos e inéditos (*Boletín de historia y antigüedades*, Bogotá, no. 229, abr. 1933, p. 197-226.) [270]
The oldest documents yet found referring to the construction of the original cathedral, and its successors from 1540 to 1823.

Painting

Gaibrois de Ballesteros, Mercedes. Un artista y escritor colombiano (*Raza española*, Madrid, v. 9, no. 97-98, en.-feb. 1927, p. 61-72, 6 il.) [271]
A brief study of the painter Roberto Pizano and of his book on Gregorio Vásquez.

AP60.R15

Giraldo Jaramillo, Gabriel. Balance artístico de 1938 (*Cromos*, Bogotá, no. 1156, 1939) [272]

A rapid survey of exhibitions in Bogotá in 1938, including that of Vásquez Ceballos, Zamora, Villareal, Mejía Carrasquilla, and of the Escuela de bellas artes.

———. La pintura colombiana a través de las portadas de *Cromos* (*Cromos*, Bogotá, no. 1244, 1940) [273]
Review of art in Colombia, by reference to the frontispieces of the magazine, which has published almost every important painting. Useful as a guide to these reproductions.

González Gutiérrez, Joaquín. Proceso evolutivo de la pintura en Colombia (*Anales de la Universidad de Nariño*, Pasto, en.-feb. 1940, p. 560-568, no il.) [274]

———. Proceso evolutivo de la pintura en Colombia (*Idearium*, Pasto, feb. 1939, p. 315-321) [275]
DPU

Hernández de Alba, Guillermo. De los países de Gregorio Vásquez a los paisajes del maestro Zamora (*El tiempo*, Bogotá, 20 nov. 1938, sec. 2) [276]

A contemporary impressionist landscape painter is related to the history of landscape painting in Colombia: paper for the opening of his exhibition.

COSTA RICA

Costa Rica, Secretaría de educación pública. Guanacaste; libro conmemorativo del centenario de la incorporación del partido de Nicoya a Costa Rica, 1824-1924. San José. María Vda. de Lines. 1924. 486 p., il. [277]

The illustrations, though poor, show typical constructions of the region, some colonial.

CUBA

Academia nacional de artes y letras, Habana. Discurso de ingreso del sr. Bernardo G. Barros y Gómez. Habana. Siglo XX. 1924. 36 p., no il. [278]

A sketchy history of the fine arts in Cuba. The academician's remarks on Vermay are of special interest.

ND303.B3A3

Ballagas, Emilio. Los "santos" afro-cubanos (*Romance*, México, v. 1, no. 8, 6 mayo 1940, p. 1-2, 2 il.) [279]
Though dealing primarily with the folklore of the African deities in Cuba, this article refers to and illustrates some images.

DLC

Bay y Sevilla, Luis. El desenvolvimiento del arte en Cuba. Habana. La propagandista. 1918. 24 p. [280]

DPU

Calcagno, Francisco. Diccionario biográfico cubano. New York. N. Ponce de Leon. 1878-86. 727 p., no il.

[281]

Contains biographies of such Cuban artists as Vicente Escobar. Not always accurate.

F1755.C14

Havana, Instituto nacional de artes plásticas. Exposición de arte en la Universidad de la Habana; trescientos años de arte en Cuba. Habana. Universidad de la Habana & Corporación nacional de turismo. 1940. 115 p., 53 il. [282]

A retrospective exhibition of Cuban painting and sculpture (358 items) which was the first serious attempt to summarize the colonial period. Biographical and critical notes and characteristic illustrations make this the most important handbook to the fine arts in Cuba. This was the third in a series of exhibitions organized by the Instituto nacional de artes plásticas; the catalog of the second (item 3846) is also bound with this volume.

N6603.H3

Hernández Giro, Juan E. El arte nacional. Habana. Carasa. 1926. 79 p., no il. [283]

A program for art studies, followed by three lectures by the then president of the Comisión de bellas artes. In (1) *Las bellas artes en Cuba*, (2) *Las artes plásticas y su importancia en el necesario desarrollo armónico de Cuba*, and (3) *La acuarela*, he argues for honesty and Americanism in art.

Jiménez de la Romera, Waldo. Cuba, Puerto Rico, y Filipinas (*España; sus monumentos y artes; su naturaleza e*

historia. Barcelona. Cortez. 1887. 872 p., il.) [284]

Not very much data of interest for art; a good many textual illustrations of these islands.

DP22.E77 v. 11

Relación de reliquias históricas y artísticas del Museo nacional (*Arquitectura*, Habana, v. 8, no. 85, ag. 1940, p. 179-183, no il.) [285]

A valuable list of items comprising the collection of the Museo nacional in Havana, serving in lieu of a catalog.

NA5.A82

Roig de Leuchsenring, Emilio. Las calles de la Habana, basis para su denominación; restitución de nombres antiguos, tradicionales y populares. Habana. Municipio de la Habana. 1936. [286]

A basis for knowledge of the colonial city, locating of sites, etc.

F1799.H3C25

———. La Habana de ayer, de hoy y de mañana. Habana. Artes gráficas. 1928. 102 p., il. [287]

Good reprints of many of the best 19th-century architectural prints with photographs of most of the important buildings of the '20's.

F1799.H3R74

Rouira Soler, José. El XXI Salón de bellas artes (*Arquitectura*, Habana, v. 7, no. 67, feb. 1939, p. 63, 10 il. [288]
Short text and photographs.

NA5.A82

Sánchez de Fuentes, Eugenio. Cuba monumental, estatuaría y epigráfica. Habana. Academia nacional de artes y letras. 1916. p. 29-659, il. [289]
Historical narrative about monuments in Cuba, fountains, statues, and certain churches and public buildings. Not scholarly in aim, it nevertheless includes considerable documentation, with useful references to contemporary newspapers and some 270 illustrations of historical value.

F1769.S21

Torre, José María de la. Lo que fuimos y los que somos, ó La Habana antigua y moderna (1857). Fernando Ortiz, ed. Colección cubana de libros y docu-

mentos inéditos ó raros, v. 1. Habana. Cervantes. 1913. 178 p., map.

[290

Historical notes about the city, valuable because they draw on previous authors, but with no particular interest in art.

F1799.H3T62

Architecture

Bay y Sevilla, Luis. El convento de San Francisco (*Arquitecto*, Habana, v. 2, no. 17-18, ag.-set. 1927, p. 103-124, 10 il.) [291

History of the building now converted into the main postoffice, followed by a long discussion of modern post-offices.

NA5.A75

Dediot y Recolin, Eugenio. Discurso de ingreso como miembro de número de la sección de arquitectura. Habana. Siglo XX. 1926. 31 p., no il. [292
Interesting remarks on Cuban taste in architecture.

NA803.D4

Morales, Leonardo. Arquitectura republicana (*El arquitecto*, Habana, v. 1, no. 1, abr. 1926, p. 4-6 & 33, 6 il.) [293

A cursory discussion of the sources for Cuban architecture appropriate to its cultural history.

NA5.A75

Otero, Raúl. Evolución de la arquitectura en Cuba (*Revista de la Sociedad cubana de ingenieros*, Habana, v. 21, no. 3, mayo-jun. 1929, p. 214-229, 27 il.) [293a

A rather interesting simplification of Cuban architectural history into twelve types of building. The illustrations are poor.

TA4.S5

Pérez-Beato, Manuel. Habana antigua. Habana. Seoane, Fernández. 1936. 469 p., 195 il., maps. [294

A point by point description of the city, often of great architectural value. The photographs, of poor quality, are unusually representative. There are many valuable 18th and 19th-century engravings and maps.

F1799.H3P5

Rodríguez Castell, Esteban. La arquitectura en Cuba (*Libro de la cultura*. Barcelona. Salvat. 1936. v. 4, p. 219-234, 15 il.) [295

Discussion of Cuban architecture from pre-Columbian times up to 20th-century eclecticism; general.

AE61.L5

Schuyler, Montgomery. Our acquired architecture (*Architectural record*, New York, v. 9, no. 3, jan. 1900, p. 277-314, il.) [296

Contains a few photographs of interesting colonial and 19th-century buildings in Cuba and Puerto Rico.

NA1.A6

Painting

Academia nacional de artes y letras, Habana. Discursos pronunciados en la sesión solemne celebrada por esta corporación a la memoria del academico electo fallecido Sr. Bernardo G. Barros y Gómez, el día 12 de mayo de 1924. Habana. Siglo XX. 1924. 36 p., no il. [297

Information on Escobar and Vermay.

ND303.B3A3

Ancell, Carlos F. Un esquema de la pintura cubana (*Arquitectura*, Habana, v. 9, no. 91, feb. 1941, p. 47-54, 21 il.) [297a

An Argentine's impressions of Cuban paintings since the 18th century.

NA5.A82

———. Un esquema de la pintura en Cuba (*Nación*, Buenos Aires, 29 dic. 1940, sec. 3, p. 7, il.) [298

A sketch of the development of Cuban painting, from the 18th century to the present.

F2508.N13

Bay y Sevilla, Luis. Dos pinturas cubanas de gran valor (*Arquitectura*, Habana, v. 8, no. 85, ag. 1940, p. 159-160, 2 il.) [299

An unpublished portrait by Vicente Escobar of D. Francisco de Hevia, Marqués del Real Transporte, in the collection of the author, and of an unknown watercolor by Landaluze.

NA5.A82

———. Pintura retrospectiva cubana (*Arquitectura*, Habana, v. 8, no. 78-79,

en.-feb. 1940, p. 7-20, 23 il.) [300]

One of the best accounts of Cuban painting to 1900. There are photographs of the Cuban works in the Museo nacional, including two by the Salvadorean Francisco Cisneros, the frescoes of the cathedral by Perovani and Vermay, those of Vermay in the Temple, and Nicolás de la Escalera's paintings around the cupola of the small church of Sta. María del Rosario.

NA5.A82

———. *Tres siglos de arte en Cuba* (*Arquitectura*, Habana, v. 8, no. 80-81, mar.-abr. 1940, p. 59-67, 26 il.)

[301]

On the retrospective exhibition *Trescientos años de arte en Cuba* (item 282). Of chief value are the excellent photographs of many paintings not reproduced in the catalog of the exhibition.

NA5.A82

Gelabert, José A. *La pintura en Cuba* (*Revista bimestre cubana*, v. 43, no. 2, mar.-abr. 1939, p. 210-215, no il.)

[302]

An address to the Círculo de bellas artes on the inauguration of an Exposición de pintura retrospectivo; a useful outline, giving no new material.

AP63.R5

Mañach, Jorge. *La pintura en Cuba* (*El arte y la literatura en Cuba*. Habana. Sindicato de artes gráficas. 1925. p. 71-105, 4 il.)

[303]

Two lectures on Cuban painting given before the Club cubano de bellas artes. The first, *Desde sus orígenes hasta 1900* (no illustrations), discusses briefly ecclesiastical painting and the Academy; the second, *Desde 1900 hasta nuestros días*, mentions 20th-century artists under European influence, such as Romañach, Menocal, Valderrama.

ND303.M3P5

Maribona, Armando R. *La pintura en Cuba* (*Libro de la cultura*. Barcelona. Salvat. 1936. v. 2, p. 461-476, 16 il.)

[304]

Possibly the clearest synopsis of the history of Cuban painting, up to Gattorno and his contemporaries, with good illustrations.

AE61.L5

Sculpture

Martínez y Martínez, Enrique. *El cementerio Cristóbal Colón* (*Arquitecto*, Habana, v. 3, nos. 30-41, set.-oct. 1928, p. 183-191, 12 il.)

[305]

Contains photographs of monuments by distinguished Cuban sculptors.

NA5.A75

Soto y Sagarra, Luis de. *La escultura en Cuba*. Habana. Universal. 1927. 95 p., 45 il.

[306]

The 19th-century academic masters, Miguel Melero, Ramiro Ortiz, Esteban Betancourt, R. Hernández Giro, etc., and the modern J. J. Sicre, treated in a lecture before the Asociación de pintores y escultores.

NB303.S6

Weiss y Sánchez, Joaquín. *Las fuentes* (*Arquitectura y urbanismo*, Habana, v. 5, no. 44, mar. 1937, p. 25-26, no il.)

[307]

A brief description of some old and modern fountains in Havana. Based on Sánchez de Fuentes (item 289).

NA5.A84

DOMINICAN REPUBLIC

Dominican republic, Departamento del estado. *The land Columbus loved*. New York. Commanday-Roth. 1928. 31 p., 64 il., 2 maps.

[308]

A brochure for tourists, giving illustrations and brief notes on architectural monuments.

F1931.D62

Gayer, Jacob. *Hispaniola rediscovered* (*National geographic magazine*, Washington, v. 59, no. 1, 1 jan. 1931, p. 80-112, 41 il., some color)

[309]

Contains a few architectural photographs.

G1.N27

Schoenrich, Otto. *Santo Domingo*. New York. Macmillan. 1918. 408 p., 38 il.

[310]

Contains a good description of the colonial buildings and of the capital.

F1931.S32

ECUADOR

América libre; obra dedicada a conmemorar el centenario de la independencia de Guayaquil; 1820-1920. Guayaquil. Ecuatoriana. 1920. 375 p., il. [311]
Contains photographs and drawings of colonial buildings of Guayaquil.
F3791.G9A5

Ecuador, Oficina de información y propaganda. La carretera Rumichaca-Babahoyo. Quito. 1930. 128 p., 45 il., map. [312]
Guide to the motor road from the Colombian border across Ecuador. Poor photographs and some notes on various smaller cities as well as Quito.
F3714.E22

Enríquez B., Eliécer. Quito a través de los siglos. Publicaciones de la Biblioteca municipal, v. 1. Quito. Municipal. 1938. 274 p., 59 il., 2 color, 3 maps. [313]
An important volume commemorating the four-hundredth anniversary of Quito. It is composed of a series of colonial accounts of Ecuador, with some modern studies here listed separately (see items 324, 323, 1464). Among other material are these: anonymous descriptions of Quito (1573) and (1582); Diego Rodríguez Do-campo's *Descripción y relación del estado eclesiástico del obispado de San Francisco de Quito* (1650), a work of great importance for the ecclesiastical foundations; Juan & Ulloa's description of 1738; the account of the Audiencia of Quito, by Juan Pío de Montúfar y Frasco in 1754.

F3781.E67

Navarro, José Gabriel. Art in Ecuador (*Bulletin of the Pan American union*, Washington, v. 59, no. 8, aug. 1925, p. 800-817, 8 il.) [314]
A valuable account quite crammed with facts, of special value for the 19th century.

F1403.B955

———. *El arte quiteño (Directorio general de la república.* Quito. Escuela de artes y oficios. 1928. v. 1, p. 115-127, 2 il.) [314a]
A good general statement.

F3708.D65

———. Summary of ten lectures on Ecuadorian art. Centro de estudios pedagógicos e hispanoamericanos de Panamá, publicaciones, no. 1. Panama. 1935. 45 p., 68 il. [315]
A résumé of material already treated more fully in other publications of the author; it offers a succinct but useful outline of colonial art to English readers. Illustrations of poor quality.
N6687.Q5N3

Navas E., Juan de Dios. Ibarra y sus provincias de 1534 a 1932. Quito. El clero. 1934-1935. 2 v., 32 il. [316]
A local monograph containing essential information on the colonial and modern buildings of Ibarra. The illustrations are clear.

F3791.13N3

New York, Anderson galleries. The famous Alvarado collection. New York. 1917. 168 p., 16 il. [317]
Catalog of a great collection of colonial painting and modern arts.

DLC

Sale of the famous Alvarado collection (*Bulletin of the Pan American union*, Washington, v. 44, no. 5, may 1917, p. 647-653, 6 il.) [318]
Brief account of the sale of a famous Ecuadorian collection.

F1403.B955

Sartorio, Aristide. Palabras en su visita a Quito, en 1924 (*Revista de la Escuela de bellas artes*, Quito, jul. 1937) [319]

A venda da célebre collecção Alvarado (*Boletim da União panamericana*, Washington, v. 13, no. 5, nov. 1917, p. 301-307, 6 il.) [320]
Translated from the *Bulletin of the Pan American union*, Washington (item 318).

F1403.B965

Venta de la colección Alvarado (*Boletín de la Unión panamericana*, Washington, v. 45, no. 1, jul. 1917, p. 83-89, il.) [321]
Translated from the *Bulletin of the Pan American union*, Washington (item 318).

F1403.B957

Architecture

Andrade Marín, Luciano. La arquitec-

tura residencial quiteña (Enríquez B., Eliécer. *Quito a través de los siglos*. Publicaciones de la Biblioteca municipal, v. 1. Quito. Municipal. 1938. p. 209-222, no il.) [322]
The history of domestic building in Quito. Important colonial documents are cited, but the treatment of this period is vague; significant movements and architects of the 19th century are mentioned.

F3781.E67

———. La urbanización de Quito en cuatro siglos; origen y significado de los barrios y lugares populares de Quito; la antigua nomenclatura de las calles de la ciudad (Enríquez B., Eliécer. *Quito a través de los siglos*. Publicaciones de la Biblioteca municipal, v. 1. Quito. Municipal. 1938. p. 223-247, no il.) [323]
The author seeks to establish the location and aspect of the original buildings of Quito. Early architects are mentioned and the section on the names of streets and quarters is of value.

F3781.E67

Larrea, Carlos Manuel. Quito en el arte de América (Enríquez B., Eliécer. *Quito a través de los siglos*. Quito. 1941. v. 2, p. 201-204, 4 il.) [324]
With the exception of some unusual though poorly reproduced photographs of church interiors, this article has no value.

F3781.E67

Márquez Tapia, Ricardo. Cuenca, la ciudad eucarística. Cuenca. 1933. 294 p., no il. [325]
Scattered information of some importance on colonial and modern church building in the city.

F3791.C9M3

Radiconcini, Giacomo. La ciencia y el arte de la construcción en Quito (*Anales de la Universidad central*, Quito, nueva serie, v. 1, no. 5, nov. 1912.) [326]

Veinte estampas de Quito. Quito. Talleres gráficos nacionales. 1930? 30 p., 20 il. [327]
Photographs of fair quality of modern and colonial buildings.

F3781.E19

GUATEMALA

Álbum de Guatemala. Berlin. Feyl. 1934. 36 p., 181 il. [328]

Published for the Guatemalan consulate in Berlin, this is the most complete picture-book of Guatemala.

Álbum de Guatemala. Guatemala? 194-?. 3 v., il. [329]

Collection of excellent photographs, many of which are of provincial buildings of various periods.

F1464.A7

Birnbaum, Martin. Guatemalan panorama (*Natural history*, New York, v. 46, no. 2, sept. 1940, p. 72-85, 39 il.) [330]

Although a popular account of Guatemalan experiences, a half-dozen photographs of colonial architecture, and as many again of native crafts, make this valuable.

QH1.N13

Castellanos, J. Humberto R. Pintura en Guatemala (*Diario de Centro América*, Guatemala, v. 31, no. 43, 9 apr. 1941, p. 1-2, 3 il.) [330a]

An essay on the general history of painting in Guatemala.

DLC

———. Relación sintética del desarrollo del arte en Guatemala (*Boletín de museos y bibliotecas*, Guatemala, ep. 2, v. 1, no. 2, jul. 1941, p. 73-92, 17 il.) [331]

The foreword to a projected *Catálogo descriptivo del Museo nacional de historia y bellas artes*, of which other parts were printed later (see item 2830).

This gives a summary of the development of architecture, sculpture, painting, engraving, silver work, ceramics, and other arts, from colonial times through the 19th century. Names of artists and signed and dated works are given. The most valuable outline, to date.

DLC

Díaz, Víctor Miguel. Las bellas artes en Guatemala. Folletín del Diario de Centro América. Guatemala. Nacional. 1934. 595 p., 175 il. [332]
A wealth of information on colonial and 19th-century art, but poorly

organized and illustrated. Especially rich for research on engravings.
N6576.D5

———. *Historia de la imprenta en Guatemala desde los tiempos de la colonia hasta la época actual.* Guatemala. Nacional. 1930. 181 p., 75 il. [333]

A popular version of José Toribio Medina's work on the same subject, but expanded to include printing of the Republican period.

Z213.G9D5

Exposición del grabado antiguo en Guatemala, 1660-1860. (*Revista de educación*, Guatemala, v. 9, no. 2-5, set.-dic. 1940, p. 16-21, no il.) [334]

Catalog of an important exhibition of Guatemalan engraving held at the Museo nacional, containing descriptions of several items by the distinguished painter and engraver Francisco Cabrera.

Fergusson, Erna. *Guatemala.* New York & London. A. A. Knopf. 320 p., 40 il. [335]

General information on colonial architecture, on costumes and textiles.

F1464.F47

Guatemala, Secretaría de relaciones exteriores, National tourist committee. *Guatemala, the land of enchantment and color.* Guatemala. Nacional. n.d. 68 p., 94 il. [336]

A pamphlet whose illustrations show the modern architecture of Guatemala, churches of Antigua, the church at Santa Cruz Quiché and Esquipulas. Fair reproduction.

Huxley, Aldous. *Beyond the Mexique Bay.* New York & London. Harper's. 1934. 245 p., il. [337]

Comment of a general nature, but stimulating and trenchant, on architecture, art, and culture in Guatemala and southern Mexico.

F1432.H89

Kelsey, Vera & Osborne, Lilly de Jongh. *Four keys to Guatemala.* New York. Funk & Wagnalls. 1939. 323 p., 57 il. [338]

A first-rate guide, with important sections on the arts in colonial and contemporary times. There is a detailed

statement of the contents of each church in Antigua and Guatemala City and of many of the colonial buildings.

F1463.K45

Muñoz, Joaquín & Ward, Anna Bell. *Guatemala, ancient and modern.* New York. Pyramid. 1940. 318 p., 70 il. [339]

There is a description of Antigua and its architecture.

F1463.M86

Paris, Exposition universelle internationale, 1889. *République de Guatemala . . . catalogue des exposants.* Tours. P. Boussez. 1889. 117 p., 1 il. [340]

Contains a list of colonial paintings exhibited, and one of 19th-century paintings, which provides a cross section of the artistic output of the time.

T803.G1G3

HAITI

Lamaute, Emmanuel. *Le vieux Port-au-Prince (une tranche de la vie haïtienne).* Port-au-Prince. Co. lit. d'Haiti. 1939. 256 p., 25 il. [341]

Some guidebook material.

F1929.P8L3

Port-au-Prince, Musée national. *Catalogue du Musée national, fondation Sténio Vincent.* Port-au-Prince. 1941. 90 p., 2 il. [341a]

A detailed catalogue of the historical, archaeological, and artistic collections of the museum, prepared by the curator, Stéphen Alexis.

AM101.P7455

Port-au-Prince et quelques autres villes d'Haïti. Port-au-Prince. Etat. 1934. 111 p., il. [342]

Contains a great many useful photographs of buildings all over the republic.

F1926.P77

HONDURAS

Manual del turista en Honduras. H. F. Komor, *ed.* Tegucigalpa. Tipolitografía y fotograbado nacionales. 1930. 231 p., 82 il. [343]

There are many poor but unique photographs of old churches and other

buildings. Text in Spanish, English, French and German.
F1504.K83

MEXICO

Álbum de México monumental. José Antonio González, *ed.* México. Excelsior. 1926 (?). 176 p., 110 il.

[344

Large rotogravure views of colonial and modern buildings. Text in English, Spanish and French.

F1215.G63

Alessio Robles, Miguel. La ciudad de México. Monografías mexicanas. México. Cultura. 1932. 76 p., il.

[345

Descriptive guide; text in Spanish, English and French.

F1386.A53

———. La ciudad del Saltillo. Monografías mexicanas. México. Cultura. 1932. 109 p., il.

[346

Descriptive guide.

F1391.S14A6

———. El estado de Michoacán; la ciudad de Morelia. Monografías mexicanas. México. Cultura. 1932. 74 p., 41 il.

[347

A brief text in Spanish, English & French with small but good illustrations of the chief colonial buildings of Morelia.

F1306.A44

———. Estado de Morelos; Cuernavaca. México. Monografías mexicanas. Cultura. 1934. 78 p., 31 il., 1 map.

[348

A directory of the places of interest in the state of Morelos; very brief descriptions. The photographs are quite good, and often of little-known places. 45 pages of Spanish text are repeated in English.

F1311.E78

———. Perfiles del Saltillo. Monografías mexicanas. México. Cultura. 1939. 139 p., il.

[349

Descriptive guide.

F1391.S14A63

Alessio Robles, Vito. Acapulco en la historia y en la leyenda. México. Mundial. 1932. 197 p., 7 plans, 1

color.

[350

A guidebook containing some subsidiary information on the early fortifications of the town.

F1391.A15A2

———. Saltillo en la historia y en la leyenda. México. A. del Bosque. 1934. 254 p., 8 il., 5 maps.

[351

Colonial architecture is illustrated and literary reference is made to several monuments. Bibliography.

F1391.S14A67

Álvarez, Manuel Francisco. La cultura plástica en México. México. American book and printing. 1924. 42 p. 43 il.

[352

Although not scholarly, it contains views and plans of some rare neobaroque buildings and statues in Mexico.

American federation of arts. Catálogo de la Exposición de artes mexicanas, organizada por la Corporación Carnegie. México. Cultura. 1930. 39 p.

[352a

Spanish edition of item 353.

N6550.A625

———. Mexican arts; catalogue of an exhibition, 1930–1931. Portland, Maine. Southwarth. 1930. 59 p., 22 il.

[353

Excellent catalog of the first important exhibition of Mexican arts (509 items) organized by René d'Harnoncourt. Authoritative notes on even the simplest of the genres make this a valuable text. Includes contemporary fine arts.

N6550.A6

Asociación mexicana automovilística. Guía automovilística del Valle de México. México. 1940.

[353a

NBB

Austin, Jean. Mexico in your pocket. Garden City. Doubleday, Doran. 1937. 139 p., 97 il., 15 color.

[354

Outstanding photographs of colonial architecture and a fine, large color sketch of Ocotlán among others.

F1215.A895

Barrón, Concepción. La influencia árabe en España y su resonancia en México. México. Universidad nacional. 1932. 66 p., 11 il., 1 color.

[355

- A thesis for the master's degree at the Universidad de México. A very superficial treatment of all branches of fine arts in México.
- DS215.B3
- Benítez, José R.** Guía histórica descriptiva de la carretera México-Acapulco. México. Cultura. 1928. 182 p., il. [356]
- Some 39 illustrations of buildings. A good guidebook with main dates of buildings, etc., though necessarily brief.
- F1215.B48
- . Historia gráfica de la Nueva España. México. Cámara española de comercio. 1929. 305 p., 20 il., 15 color. [357]
- Has a chapter on the fine arts, and monuments in color diagrams.
- F1231.B46
- . Morelia. Monografías mexicanas de arte. no. 6. México. Secretaría de educación pública. 1935. 121 p., 80 il. [358]
- A 15-page text is repeated in Spanish, French and English; it gives an outline of the history of the city of Morelia, and notes on the principal buildings illustrated. Though poorly reproduced, the photographs are interesting.
- NA757.M6B4
- Brehme, Hugo.** Das malerische Mexiko. México. Lichtbildwerkstätte H. Brehme. c. 1923. 197 p., il. [359]
- A collection of artistic views of the Mexican scene and Mexican life; they include little known colonial buildings.
- F1215.B83
- . México pintoresco. México. Fotografía artística H. Brehme. c. 1923. 197 p., il. [360]
- Spanish version, identical with item 359.
- F1215.B832
- Brenner, Anita.** Idols behind altars. New York. Payson. 1929. 359 p., 117 il. [361]
- A study of Mexican art, treated at length and in all its aspects, as an expression of the essential character of the Mexican people. Covers the whole history of Mexico, with a good deal of haphazard documentary quotation and excellent (annotated) photographs. Popular but rich chapters—amounting to monographs—deal with David Alfaro Siqueiros, Diego Rivera, Francisco Goitia, José Clemente Orozco, Jean Charlot.
- N6550.B7
- . Some Christian images from the Mexican pantheon (*Creative art*, New York, v. 4, no. 1, jan. 1929, p. xli–xlili, 4 il.) [362]
- Fruitful and well documented discussion of the particular character of Mexican religious art.
- N1.C92
- Bruehl, Anton.** Photographs of Mexico. New York. Delphic studios. c. 1933. 4 p., 25 il. [363]
- A collection of outstanding photographs of Mexican peasant faces and figures.
- TR650.B7
- Bucovich, Marius von.** México Lindo. México. Lito-leosa. 1941. 2 v., il., color. No text. [364]
- A series of portfolios of color photographs, of which one or two in each volume has an architectural subject.
- F1215.B874
- Burbank, Addison.** Mexican frieze. New York. Coward-McCann. 1940. 268 p., 40 il., 3 color. [365]
- The reaction of an intelligent United States painter to Mexico. Observations of Mexican landscape and art. Interview with Diego Rivera. The book is illustrated with the artist's own work.
- F1215.B89
- Cantú, Federico.** Arte mexicano (*Norte* New York, v. 1, no. 1, oct. 1940, p. 25–27 & 41, 8 il.) [366]
- Interesting details of Mexican art—pre-Conquest to contemporary—with short text.
- DLC
- Charlot, Jean.** Art from the Mayans to Disney. New York & London. Sheed & Ward. 1939. 285 p., il. [367]
- A group of essays, most of them dealing with art in Mexico, reprinted from various sources. Several discuss the Indian character and its aesthetic expression in pre-Conquest and in con-

- temporary popular art. Two deal with Mexican print-makers. Rivera, Orozco, Mérida, and foreigners working in Mexico are treated. The Mexican items are here listed in their original form.
N7445.C64
- . Twenty centuries of Mexican art (*Magazine of art*, Washington, v. 33, no. 7, July 1940, p. 398-404 & 440 & 443, 12 il.) [368]
An important study by a well known member of the Mexican school, based on the exhibition held at the Museum of modern art in May. It is calculated to show the influence of Aztec and Mayan figurines, baroque wood-carving, popular paintings, prints, and ceramics on contemporary painting in Mexico.
N1.M25
- Couto, José Bernardo.** *Diálogo sobre la historia de la pintura en México.* México. Secretaría de fomento. 1889. 105 p., no il. [368a]
An important early attempt to write the history of colonial and 19th-century painting and sculpture; information is traditional rather than documentary.
ND250.C85
- Cuevas, Mariano.** *Álbum histórico guadalupano del IV centenario.* México. Escuela tipográfica salesiana. 1930. 289 p., 59 il. [369]
Reproductions ranging from a good color-plate of the famous Guadalupe painting to details from codices, illustrating the history of the shrine and town of Guadalupe, give value to a text of primarily religious matter.
BT660.G8C8
- . *Historia de la iglesia en México.* v. 1-v. 3. Tlalpam. Asilo Patricio Sanz. 1921. 5 v. Santa Julia. Colegio Salesiano. 1926. [370]
An invaluable source-book for the history of ecclesiastical art and architecture. In the first four volumes, illustrations, though sometimes of poor quality and inadequately identified, are profuse and of the widest interest. Two chapters are specifically devoted to matters of art:
v. 3, chap. 2, p. 36-89. Sobre la construcción y ornamentación de nuestros templos.
v. 4, chap. 2, p. 42-63. Las bellas artes en la iglesia mexicana.
BX1428.C8 v. 1, 2
2^a ed. El Paso, Texas. Revista católica. 1928. 5 v., il. [371]
A reprint from the original plates.
BX1428.C8 1928
- D'Arpi, Mario.** *Messico. Bergamo. Istituto italiano d'arti grafiche.* 1924. 182 p., 151 il., 2 color, 2 maps. [372]
Many fine illustrations of colonial buildings.
NNMMO
- Dossick, Jesse J.** *Bibliography of Mexican art written in English during the year 1940 (Mexicana review, New York, v. 1, no. 2, mar. 1940, p. 11-12, no il.)* [373]
This special bibliography contains a section of 47 items on art.
DLC
- Estrada, Genaro.** *Algunos papeles para la historia de las bellas artes en México.* México. 1935. 86 p., no il. [374]
Documents in the Madrid Academia de San Fernando bearing on the early history of the Mexican Academia de San Carlos, especially the Mexican medal of Carlos III, the appointment of Rafael Ximeno, and the Mexican scholars in Madrid.
N6550.E8
- . *El arte mexicano en España.* *Enciclopedia ilustrada mexicana*, no. 5. México. Porrúa hnos. 1937. 62 p., 79 il. [375]
Various Mexican works of art in Spain. Includes painting, feather work, lacquer, wood carving and inlay, silver, ceramics.
N6550.E82
- Fernández, Justino.** *El arte moderno en México.* México. Robredo. 1937. 473 p., 292 il. [376]
A discussion of Mexican art since Independence, in all its aspects. First discussing the concept of modern art, it deals with the spirit of the 19th century, and then treats contemporary attitudes and artists. Somewhat cursory, it is however carefully organized,

with indexes, bibliographies, and unusually interesting illustrations. Valuable for minor arts.

N6554.F4

Fernández del Castillo, Francisco.

Apuntes para la historia de San Ángel (San Jacinto Tenanitla) y sus alrededores. México. Museo nacional. 1913. 253 p., 32 il. [377]

This book, though old, is full of valuable descriptions of the churches and the arts.

F1391.S17F3

Fernández Villa, Agustín. Breves apuntes sobre la antigua escuela de pintura en México y algo sobre la escultura. León. P. Gomez & hijos. 1884. 68 p., no il. [378]

A valuable pamphlet with lists of colonial & 19th-century painters and sculptors, descriptions of painting in churches, and one of the earliest essays evaluating the production of the School of fine arts.

2 ed. Alfonso Toro, ed. México. Don Quijote. 1919. 97 p.

NN, CU, NcD

Ferrer de M., Gabriel. Nuestra ciudad: Mérida de Yucatán; 1542-1938. Mérida. Basso. 1938. 145 p., plan. [379]

A popular guide containing considerable data, though quite uncritical.

F1391.M5F47

Galindo y Villa, Jesús. Apuntes de epigrafía mexicana. México. Gobierno federal. 1892. 466 p., no il. [380]

This important book contains inscriptions on monuments in Mexico and information on the monuments themselves.

Gallop, Rodney. Mexican mosaic. London. Faber & Faber. 1939. 299 p., 63 il. [380a]

A popular book about Mexico, but raised far above the ordinary traveler's account by the fact that its author is a distinguished authority on folklore. Especially good for information on folk arts, costumes, and festivals.

F1234.G166

Gante, Pablo C. de. Guía automovilística del Valle de México. México. Asociación mexicana automovilística.

1940. 284 p., il., maps. [381]

Concise and reasonably accurate information on colonial buildings of the region, with good maps and the best information on roads in this region.

F1301.G3

———. Mexico's western highways. Mexico. Pemex travel club. 1940. 112 p., 107 il., maps. [382]

Translation of item 382a.

CS

———. La ruta de occidente. México. D.A.P.P. 1939. 95 p., il., maps. [382a]

A guidebook to the highways west from Mexico City: Morelia, the lake of Patzcuaro, Uruapan, through to Guadalajara. Plenty of good maps, concise and reasonably accurate information on little-known towns and buildings; by far the best road-guide available for any part of Mexico, though beginning to be out of date. Profusely illustrated, mainly with colonial buildings.

F1215.G24

García Granados, Rafael. Filias y fobias; opúsculos históricos. México. Polis. 1937. 359 p., map. [383]

The first essay *Morrow y Diego Rivera* (p. 15-35) seeks to prove that Rivera's Cuernavaca frescoes are an attempt by him to stir up racial feeling. *Museos y escuelas* is a plea for better museum housing and installation (p. 160-165). Throughout the other studies there are frequent references to colonial art and the need for safeguarding it.

F1227.G27

———. Xochimilco. Monografías Mexicanas de arte, no. 5. Dirección de talleres gráficos. 1934. 56 p., 75 il. [384]

Brief history of the town and its Franciscan convent, printed in Spanish, French, and English, followed by a bibliography. The illustrations, though of poor quality, present interesting architectural details.

F1391.X6G3

García Granados, Rafael & MacGregor, Luis. La ciudad de Oaxaca. Monografías mexicanas de arte. México. Talleres gráficos de la nación. 1933.

- 53 p., 80 il. [385]
Especially interesting for the plans and elevations it publishes.
- F1391.O12G34
———. Huejotzingo; la ciudad y el convento franciscano. Monografías históricas mexicanas, no. 2. México. Secretaría de educación. 1934. 375 p., 178 il. 16 maps & plans. [386]
Monograph on an important Franciscan monastery, built by Fray Juan de Alameda (1529–1550). Full architectural illustrations and a study of its sculptures and paintings make this an invaluable guide. Includes a history of the adjacent town and study of its folklore.
- F1391.H84G3
García Icazbalceta, Joaquín. Obras; opúsculos varios. Biblioteca de autores mexicanos. México. V. Agüeros. 1896–1899. 8 v., no il. [386a]
Many brief studies of colonial monuments, or 19th-century sites are included here; they are useful because they sum up a rich store of tradition and hearsay, although they are more romantic than documentary.
- F1203.G24
González Obregón, Luis. Las calles de México; leyendas y sucesidos. 5ª ed. México. Botas. 1941. 2 v. in 1, il. [387]
Though dealing largely in popular tradition, these essays should not be disregarded, since they often throw light on problems of changing nomenclature and the identification of sites and buildings, while such essays as *La ciudad colonial* give excellent background material. Originally printed in various periodicals (before 1938), the first collection was published in 1927; this one has additional material.
- F1386.G6284
———. Del palanquín al automóvil (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 33–35 & 89, 6 il.) [388]
Fine study of vehicles, from the artistic point of view.
- DLC
———. The streets of Mexico. San Francisco. George Fields. 1937. 200 p., il. [389]
Translation of item 387; some ten essays are omitted.
- F1386.G629
Harnoncourt, René d'. Las artes populares de México (*Mexican folkways*, Mexico, v. 6, no. 1, 1930, p. 56–65, 12 il.) [390]
Spanish translation of item 396.
- . The exposition of Mexican art (*Bulletin of the Pan American union*, Washington, v. 64, no. 10, oct. 1930, p. 981–991, 8 il.) [391]
Discussion of the exposition circulated in 1930–1931 by the American federation of arts (item 353) by its organizer. A brief but dependable characterization of the Mexican minor arts and contemporary painting.
- F1403.B955
Also printed separately. *Fine arts series*, no 2, Washington. Pan American union. 1930.
- N6501.P3
———. The exposition of Mexican arts (*International studio*, New York, v. 97, no. 401, oct. 1930, p. 50–51, 5 il.) [392]
Brief but evocative synopsis of the development of the arts in Mexico. See item 353.
- N1.I6
———. Four hundred years of Mexican art (*Art and archaeology*, Washington, v. 33, no. 2, mar. 1932, p. 70–77, 10 il.) [393]
On modern painting and traditional folk arts. Written at the close of an exhibition which the author organized for the American federation of arts. See item 353.
- N1.A35
———. Loan exhibition of Mexican arts (*Bulletin of the Metropolitan museum of art*, New York, v. 25, oct. 1930, p. 210–17, 6 il.) [394]
Important survey article on Mexican minor art and contemporary painting. See item 353.
- N610.A4
———. Mexican arts (*American magazine of art*, Washington, v. 22, no. 1, jan., 1931, p. 5–22, 21 il., 1 color) [395]
Reprint of item 394.
- N1.M25

———. The Mexican exhibition recently opened at the Metropolitan museum (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 134-137, 10 il.)

A synopsis of the author's introduction to the catalog of the exhibition he organized and brought here from Mexico (item 353).

NK1160.D4 [395a

———. Mexican popular arts (*Mexican Folkways*, Mexico, v. 6, no. 1, 1930, p. 56-65, 12 il.) [396

Description of the material in the first important exhibition of modern Mexican arts and crafts to travel in the U. S. A. See item 353.

Huxley, Aldous Leonard. Beyond the Mexique bay. New York & London. Harper's. 1934. 245 p., 32 il. [397
See item 337.

F1432.H89

International telephone and telegraph corporation. Mexico. New York. Bureau of information pro-Iberoamerica of the International telephone and telegraph corporation. 1930 (?) 36 p., 22 il. [398

Good photographs of colonial architecture in various sections of the country.

F1215.161

Macy, R. H. & co. Exhibition and sale of Mexican art beginning May 20, 1940. New York. Macy galleries. 1940. 14 p., 1 il. [399
Catalog of an exhibit of 385 paintings by modern Mexicans, photographs, color reproductions, and old *retablos*, held at the Macy department store. There is a one-page foreword by Alma Reed.

Marden, Luis. In Montezuma's painted land (*National geographic*, Washington, v. 78, no. 3, sept. 1940, 22 il.) [400

Colored photographs to illustrate the author's article: *On the Cortes trail* (item 401). Some are of colonial architecture.

G1.N27

———. On the Cortes trail (*National geographic*, Washington, v. 78, no. 3, sept. 1940, p. 335-375, 18 il.) [401
A popular account of a trip over Cortes' trail from Veracruz to Mexico

City. The accounts of Cortes and Bernal Diaz are quoted, and the illustrations are often of colonial monuments.

G1.N27

Mariscal, Federico E. Messico: arte (*Enciclopedia italiana*. Roma. 1934. v. 22, p. 1000-1003, il.) [402

A rapid but informative summary of the artistic history of Mexico. Many useful photographs illustrate this whole article.

AE35.E52

Mariscal, Nicolás. El arte en México. México. Vda. de León, succ. 1911. 23 p., no il. [403

DLC

Marroquí, J. M. La ciudad de México, México, J. Aguilar Vera. 1900-1913. 3 v., no il. [404

Minute descriptions of the city, block by block, with the old monuments they contain.

F1386.M36

Maza, Francisco de la. San Miguel de Allende; su historia, sus monumentos. México. Instituto de investigaciones estéticas. 1939. 215 p., 40 il. [405
An attractive monograph on the principal monuments of the colonial town. Bibliography.

F1391.S2M3

Meade, Joaquín. San Luis Potosí; guía de la ciudad; guide to the city. México. Aldina, Robredo & Rosell. 1941. 54 p., il., map. [406

A 34-page Spanish text, repeated in English, deals briefly with the history, monuments, hotels and suburbs of the city. Illustrations are poor; information brief but pretty accurate.

F1391.C19M4

Mena, Ramón & Rangel, Nicolás. Churubusco-Huitzilopochco. Monografías históricas mexicanas, no. 1. México. Departamento universitario de bellas artes. 1921. 71 p., 89 il. [407
An artistic history of a suburb of Mexico City, from pre-conquest times through the U. S.-Mexican war.

F1391.C56M3

Mérida, Carlos. San Miguel de Allende. (*Mexican art and life*, Mexico, no. 4, oct. 1938, p. 26-29, 11 il.) [408

General remarks on the physical aspect and history of the town, and its conversion into a school of fine arts by the effort of Felipe Cossío del Pomar.

F1201.M45

Mexico; the most beautiful and typical city in America. Mexico. Zig-zag. 1937?. 64 p., 141 il. [409]

A picture book showing many unusual buildings, especially good for the 19th century.

F1386.M675

Mexico, oldest city in the continent. (*Mexican art and life*, Mexico, no. 1, jan. 1938, p. 1-5, 5 il.) [410]

Reproductions of old maps and views of Mexico City.

F1201.M45

Mexico's three civilizations. (*Mexican art and life*, Mexico, v. 1, 1937?, 4 p., 7 il.) [411]

Modern, colonial and pre-hispanic art illustrate this preliminary number of a magazine dedicated to Latin-American friendship; the text is unimportant.

F1201.M45

Moats, Leone. Off to Mexico. New York. C. Scribner's sons. 1935. 186 p., 9 maps, color. [412]

Contains a list of Mexican painters with dates; occasional references to art.

F1209.M65

Monografías mexicanas. México. Cultura. 1932-1934. [413]

A series of monographs, with text in Spanish, English and French, and small but clear illustrations. Here listed separately:

Alessio Robles, Miguel. La ciudad de México (item 345)

———. La ciudad del Saltillo (item 346)

———. El estado de Michoacán (item 347)

———. Estado de Morelos; Cuernavaca (item 348)

———. Perfiles del Saltillo (item 349)

DLC

Monografías mexicanas de arte. México. 1917-1935. [414]

A series of small monographs, principally devoted to pictures, with short

texts in Spanish, English and French, published by various agencies within the federal government. All are listed here separately.

1. México, Dirección general de las bellas artes. La catedral y el sagrario de México (item 1750)

2. Romero de Terreros y Vinent, Manuel. Residencias coloniales de la ciudad de México (item 1800)

3. México, Dirección general de monumentos coloniales. Iglesias y conventos de la ciudad de México (item 1751)

4. García Granados, Rafael & Mac Gregor, Luis. La ciudad de Oaxaca (item 385)

5. García Granados, Rafael. Xochimilco (item 384)

6. Benítez, José R. Morelia. (item 358)

DLC

Morelos Zapién, Rafael. Guía para visitar la ciudad de Morelia. Morelia. Talleres gráficos, suc. C. Gasió. 1941. 146 p., il. [415]

F1391.M8M84

Navarrete, Horacio. Impresiones rotarias de un viaje a México (*Arquitectura y artes decorativas*, Habana, v. 3, no. 29, dic. 1935, p. 14-18, no il.) [416]

The special value of this lecture, describing a visit to Mexico, is the list of 48 slides appended, each with a description. Most of the slides represented colonial monuments.

NA5.A84

New York, Museum of modern art & Instituto de antropología e historia de México. Twenty centuries of Mexican art; Veinte siglos de arte mexicano. México. Enseñanza objetiva. 1940. 298 p., 175 il., 20 color. [417]

A bird's-eye exhibit of the whole history of art in Mexico. Brief biographical notes on each artist, bibliography, charts, ample reproductions, and special essays on the various sections, make it practically a text-book. The introductions have been provided by Antonio Castro Leal, Alfonso Caso (Pre-Spanish art, p. 23-26), Manuel Toussaint (Colonial art, p. 67-70, il.

43-76), Roberto Montenegro (Folk art, p. 109-110, il. 77-105), Miguel Covarrubias (Modern art, p. 137-141, il. 106-155). The entire catalog is printed in both Spanish and English. N6550.N4

Núñez y Domínguez, José de Jesús. El rebozo. Monografías nacionalistas. México. Dirección general de las bellas artes. 1917. 87 p., no il. [418] History of the ubiquitous shawl worn by Mexican women, a motive important in the national art.

MH, IU

Las obras del Castillo de Chapultepec (*El arquitecto*, México, ser. 2, no. 4, jun. 1925, p. 1-17, 13 il.) [419] Very good photographs of the castle and park including the Monumento a los niños heroes, by Luis MacGregor and Ignacio Asúnsolo.

Palacios, Enrique Juan. Puebla; su territorio y sus habitantes. México. Secretaría de fomento. 1917. 748 p., il. [420] The principal colonial monuments are described, both in the city and in the outlying countryside. Notes on the fine arts of Puebla in general.

F1326.P152

Paz y Miño, Germania. Apuntes sobre el arte mexicano. Quito. Museo único y Archivo nacional de historia. n.d. 30 p., no il. [421] A lecture delivered at the National museum of Ecuador, May 1938, giving in a broad and general way a foreigner's opinion of all Mexican art.

N6550.P3

———. El arte mexicano. Quito. Museo único y Archivo nacional de historia. n.d. 13 p., 27 il. [422] A general discussion of Mexican art and its ideology, suggesting the interpretation of these ideals for other Indo-Hispanic countries.

Peñafiel, Antonio. Ciudades coloniales y capitales de la República mexicana. México. Secretaría de fomento. 1908-1911. 4 v., il. [424] The four volumes of general information on the states of Guerrero, Tlaxcala, Morelos and Queretaro, respectively, are illustrated with photographs

of colonial art.

F1208.P39

Picturesque Mexico; the country, the people and the architecture; orbis terrarum, no. 3. Berlin-Zurich. Atlantls. London. Jarrolds. New York. Brentano's. c.1925. [425] A text of 18 pages by Walther Staub introduces a collection of artistic views, mainly by Hugo Brehme. Printed in Germany and published simultaneously in England, Switzerland, and the U. S. A. Cf. item 35.

F1215.P6, F1215.P62

Piérard, Louis. Souvenirs du Mexique (*Renaissance*, Paris v. 19, no. 10-12, oct.-dec. 1936, p. 15-18, 10 il.) [426] Travel notes in a poetic vein.

N2.R25

Pompa y Pompa, Antonio. Album del IV centenario guadalupano. México. Cultural. 1938. 240 p., 305 il., 12 color. [427] A complete history of the buildings at la Villa de Guadalupe, published for the Basilica. Good photographs of the structures, and of paintings, prints and other details. Bibliography.

Riva Palacios, Vicente. México a través de los siglos. México. Balleascá. 1884-1889. 5 v., il., some color.

[428]

The chief value of these volumes is in their copious illustrations of all phases of art, and especially of architecture in Mexico. The second volume, on colonial art, and the third, on the period of the wars of independence, will be found the most helpful.

F1226.R59

———. México a través de los siglos. México. Publicaciones Herrerías. 1939? 5 v., il. [429] Facsimile of item 428.

F1226.R62

Rivas, Guillermo. Notes of the Carnegie exhibit (*Mexican life*, Mexico, v. 6, no. 7, aug. 1930, p. 23-27, 8 il.) [431] The Mexican showing of the great exhibition of the American federation of arts. See item 353.

F1201.M54

Rosa, Antonio María de la. Historia de las bellas artes de la Puebla (Beltrami,

- Giacomo Constantino. *Le Mexique*. Paris. Crerot. 1830. v. 2, p. 223-428, no il.) [432]
General and literary discussion.
F1213.B45
- Spratling, William P.** Indo-Hispanic Mexico (*Architecture*, New York, v. 59, no. 2-3, feb.-mar. 1929, p. 75-80 & 139-44, 16 il.) [433]
Delicate drawings of street scenes and colonial buildings with a lyric text.
NA1.A77
- Tablada, José Juan.** Historia del arte en México. México. Aguilas. 1927. 252 p., 22 il. [434]
A general history of Mexican art, half of which is devoted to archeology. Pages 115-252, il. 120-222 deal with colonial and republican art.
N6550.T3
- Terry, T. Philip.** Terry's guide to Mexico. Rev. ed. Hingham, Massachusetts. 1940. 900 p., 6 maps, 23 plans. [435]
The most recent edition of this famous guidebook, originally published in 1909. It is the fullest guide, and consequently of value in locating buildings. Sections on architecture, sculpture and painting (particularly from the gallery of the Academia nacional de San Carlos) are interesting, but not always accurate. Current information and corrections have been added without much modification of the text of thirty years ago: there is a good deal of hearsay information, much that is out of date, and some entirely unfounded. Helpful, if used with caution.
F1209.T366
- Toor, Frances.** Guide to Mexico. Rev. and enl. ed. New York. McBride. 1940. 278 p., il., maps. [436]
The most recent edition of a guide, less thorough than Terry, consequently less useful for locating monuments, but more up to date.
F1209.T65
- Toussaint, Manuel.** Arte mexicano (*Notros*, Buenos Aires, cp. 2, v. 2, no. 16, jul. 1937, p. 106-114, no il.) [437]
Brief summary of the style of each epoch, a *tour de force*.
AP63.N6
- . Tasco; su historia, sus monumentos, características actuales y posibilidades turísticas. México. Cultura. 1931. 248 p., 93 il., 4 color. [438]
Monograph on the city of Taxco, with special attention to its baroque architecture. The photographs are excellent. There are plans and measured drawings. Bibliography.
F1391.T23T8
- . Los trabajos de arte en el IV Congreso mexicano de historia (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 5, 1940, p. 41-44, no il.) [439]
Brief critical notes on 5 papers on Mexican art read at meetings held in Morelia in January 1940.
N16.M5
- Trinidad Basurto, J.** El arzobispado de México. México. Tiempo. 1901. 415 p., 22 il., 2 maps. [440]
Contains portraits and biographies of the colonial prelates and lists of churches in the archdiocese.
BX1428.T7
- Twenty centuries of Mexican art** (*Bulletin of the Museum of modern art*, New York, v. 7, no. 2-3, may 1940, 14 p., 1 il.) [441]
A preliminary catalog outlining the general scheme of the exhibition (see item 417), with checklists of colonial and contemporary paintings.
N620.M9A32
- Veer, Theo de.** Mexico; reis-studies van een journalist. Amsterdam. Scheltema & Holkema. 1910. 231 p., 98 il. [442]
A collection of excellent photographs, many of which have to do with colonial art.
F1215.V34
- Vela, Arqueles.** Historia materialística del arte. México. Secretaría de educación pública. 1936. 94 p., 76 il. [443]
A general history of art in which Mexican examples of all periods are skilfully related to the world's art. Bibliography.
N5303.V4

Vera, Fortino Hipólito. Tesoro guadalupano. Amecameca. Colegio católico. 1889. 2 v., no il. [444]

A collection of citations and descriptions of works of art connected with the Virgin of Guadalupe.

Z1429.G9V4

Verger, Pierre. Mexico. Paris. P. Hartman. Mexico. Central de publicaciones. 1938. 4 p., 158 il. [445]

Many of the photographs are of fine arts subjects. There is an introduction by Jacques Soustelle (English).

F215.V46

Architecture

Architecture of Mexico City (*Bulletin of the Pan American union*, Washington, v. 35, no. 6, dec. 1912, p. 1214-1218, 3 il.) [446]

Condensed from articles by Montgomery Schuyler in the *Architectural record*, New York (items 1809, 4122). Mainly colonial.

F1403.B955

Art and color in Mexico. Mexico. Von Stetten. 1941. il., color. [447]

English translation of item 448.

N6550.W82

Arte y color en México. México. Foto color. 1940— il., color. [448]

A projected series of monographs, giving color reproductions of high quality, and a brief scholarly text in Spanish and German. Also published with English text (item 447). Only one volume appeared before 1942.

1. Tepotzotlán (item 1865)
2. Puebla
3. Oaxaca
4. Tasco

Cardona, S. Adalberto de. México y sus capitales. México. S. Aguilar Vera. 1900. 864 p., il. [449]

There are frequent descriptions of churches and public buildings, both colonial and 19th-century, with much factual information.

F1208.C26

Carson, William English. Mexico, the wonderland of the south. New York. Macmillan. 1909. 439 p., 58 il. [450]

General remarks about colonial buildings; photographs.

F1215.C32

Cervantes, Enrique A. Bosquejo del desarrollo de la ciudad de Puebla (*Universidad*, México, v. 4, no. 23, dic. 1937, p. 11-15, no il.; v. 5, no. 24, en. 1938, p. 14-29, no il.) [451]

A survey of Puebla's most important buildings since the 16th century.

AP63.U58

———. Guanajuato en el año de mil novecientos treinta y siete. México. 1941. 24 p., 50 il. [451a]

A portfolio of excellent photographs of architecture and architectural details. Almost purely colonial in its emphasis.

F1391.G98C43

———. Puebla de los Ángeles. México. Estado de Puebla. 1935. 36 p., 50 il. [452]

A portfolio of contact prints of the finest quality and interest. The text supplies historical data, mostly about the foundation of the city, the plates are all architectural in subject.

NA757.P8C4

———. Santiago de Querétaro en el año de mil novecientos treinta y cuatro. México. M. Casas. 1935. 11 p., 50 il. [453]

A portfolio of splendid photographs of colonial buildings in the city of Querétaro. There is an introduction by Heraclio Cabrera.

F1391.Q4C4

———. Tasco. México. Estado de Guerrero. 1933. 14 p., 55 il. [454]

A portfolio of contact-prints of excellent quality, illustrating every part of the city, accompanied by a brief descriptive text.

NA757.T3C4

———. Tepic en el año de mil novecientos treinta y uno. México. 1931. 4 p., 54 il. [454a]

A portfolio of excellent architectural photographs, principally of the colonial period, with a short foreword by Luis Castillo Ledón.

F1391.T29C4

Como creció la ciudad de México (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 49-64 & 92, 22 il.) [455]

Important study which puts together the familiar accounts of Gage, Humboldt, and others, and gives illustrations of the different periods.

Contreras, Carlos. Planificación de la ciudad de México, 1918-1938. México. 16º Congreso internacional de planificación y de la habitación. 1938. 29 p., 6 il. [456]

A study in the development of town planning, with excellent maps.

NA9132.M45C6

Cuevas, J. A. Soil and foundation conditions in Mexico City (*Architectural record*, v. 81, no. 4, apr. 1937, p. 8-9, 4 il.) [457]

Although concerned with modern problems of building, this article is of value for the study of architecture of all periods in Mexico City.

NA1.A6

The evolution of Mexican architecture (*Arts and decoration*, New York, v. 12, no. 1, nov. 1919, p. 40, 5 il.) [458]

Photos of Aztec, colonial, and modern baroque.

N1.A85

Frías, Valentín F. Las calles de Querétaro. Santiago de Querétaro. Contreras. 1910. 289 p., il. [459]

Contains some information on local architecture especially of the colonial period.

NNMMo

García Granados, Rafael. Nómima de los santos conventos franciscanos (*Investigaciones históricas*, México, v. 1, no. 2, en. 1939, p. 170-176, il.) [460]

List of Franciscan convents, with dates of their secularisation.

Garrison, G. Richard & Rustay, George W. A portfolio of Mexican minor architecture (*Architectural record*, New York, v. 66, no. 6, dec. 1929, p. 540-547, 8 il.) [461]

Photographs by Garrison and drawings by Rustay of houses and streets.

NA1.A6

Ituarte, Manuel M. Arquitectura mexicana: 1521-1934 (*Libro de la cultura*. Barcelona. Salvat. 1936. v. 7) [462]

Good encyclopaedic résumé.

DLC

Inturribarria, Jorge Fernando. Monografía histórica del Palacio de los poderes del estado de Oaxaca; 1576-1940. Oaxaca. Gobierno del estado. 1940. 113 p., il. [462a]

F1391.O12I8

Leicht, Hugo. Las calles de Puebla. Puebla. A. Mejares. n.d. 533 p., il. [463]

A great deal of information on local architecture of the colonial and 19th-century periods.

NNMMo

Mariscal, Federico. La patria y la arquitectura nacional. México. Stephan y Torres. 1915. 133 p., 58 il. [464]

A résumé of lectures given at the Universidad popular mexicana between October 1913 and July 1914. Especially rich in plans of colonial buildings.

NA750.M25

Mariscal, Nicolás. El desarrollo de la arquitectura en México. Méjico. Secretaría de fomento. 1901. 31 p., no il. [465]

Essential for the study of Mexican 19th-century architecture.

NA750.M3

Mendieta y Núñez, Lucio. La habitación indígena. México. Universidad nacional. 1939. 33 p., 26 il. [466]

Valuable information with illustrations on Mexican peasant houses that derive from Indian prototypes.

Menéndez Menéndez, José. El sentido de la arquitectura mexicana (*Arquitectura y urbanismo*, Habana, v. 5, no. 46, mayo 1937, p. 11-20, 7 il.) [467]

A sympathetic account by a Cuban architect of the growth of Mexican colonial architecture. He includes the poem of Alfonso Cravioto, *La fachada del Sagrario*. Not original material.

NA5.A84

O'Bourke, Juan E. Taxco (*Arquitectura*, Habana, mar. 1938, 6 p., il.) [468]

An architect gives his impression of a colonial town; discursive.

NA5.A82

Penichi Sierra, Alejandro. La ciudad de México. México. Zig Zag. n.d. 2 p., 41 il. [469]

Good photographs of colonial and modern architecture.

NNMMo

Ramírez Aparicio, Manuel. Los conventos suprimidos en Méjico. México. J. M. Aguilar. 1861. 525 p., 27 il.

[470]

Essays on a number of churches; description and legends. Includes a series of very important lithographs by Iriarte & co.

BX2530.R3

Rodríguez Orgaz, Mariano. Vicisitudes arquitectónicas de la plaza mayor de México (*Romance*, México, v. 1, no. 13, 1 ag. 1940, p. 11, 6 il.)

[471]

A brief review of the outstanding changes in the Zócalo and the buildings around it.

DLC

Teja Zabre, Alfonso. Chapultepec. México. Secretaría de hacienda y crédito público. 1938. 138 p., 32 il., 1 map.

[472]

A descriptive monograph of the various phases of the palace, reproducing many old paintings.

F1391.C4T4

Toscano, Salvador. Los estilos clásicos en México; siglos XVIII–XIX (*Universidad*, México, v. 3, no. 15, abr. 1937, p. 48, 8 il.)

[473]

The work of the architects Manuel Tolsa, Tresguerras, Jerónimo A. Gil, and Agustín Paz.

AP63.U58

Toussaint, Manuel & Murillo, Gerardo (Dr. Atl, *pseud.*) & Benítez, José R. 1525–1925 (*Iglesias de México*, v. 6. México. Secretaría de hacienda. 1927. 192 p., 68 il.)

[474]

The final volume of the series *Iglesias de México*, this is a compendium of historical data. It consists largely in short résumés of the history of important buildings of the 16th and 18th centuries, most of which are illustrated. It includes maps, charts, and an important discussion of the titles of architects and workmen. This was the first statement of the modern study of colonial architecture and has not yet been replaced.

NA5250.W7

Wauchope, Robert. Modern Maya houses, a study of their archeological significance. Washington. Carnegie institution. 1938. 181 p., 51 il.

[475]

Scholarly investigation of picturesque local architecture.

F1435.3.A6W3

Education and Institutions

Álvarez, Manuel Francisco. La nueva Academia nacional de bellas artes y su representación gráfica. México. A. Carranza & hijos. 1913. 16 p., 4 il.

[476]

A pamphlet tracing briefly the history of the Academy with special reference to its role in great government competitions of the 19th century.

Arnáiz y Freg, Arturo. Noticias sobre la Academia de bellas artes de San Carlos (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 2, 1938, p. 21–43, no il.)

[476a]

A letter of 1789 from the viceroy Revilla Gigedo and extracts from 12 travel books published between 1799 and 1850 describing the decline of the Academy.

N16.M5

Carrillo y Gariel, Abelardo. Datos sobre la Academia de San Carlos de Nueva España. México. 1939. 113 p., 19 il.

[477]

A short concise history of the Academy up until the 1860's, accepted as semi-official.

N331.M45C3

Castillo Ledón, Luis. El Museo nacional de arqueología, historia y etnografía, 1825–1925; reseña histórica escrita para la celebración de su primer centenario. México. Museo nacional. 1924. 127 p., 76 il.

[477a]

Contains old views of the building and its collections, with a history of its development.

F1219.C38

Galindo y Villa, Jesús. Reseña histórica de la Academia nacional de bellas artes, antigua de San Carlos (*Anales de la Academia nacional de bellas artes de México*, México, v. 1, no. 1, jul. 1913, p. 9–32, 4 il.)

[478]

A detailed history of the Academy from its inception until the appointment of the author as director. Several of the dates are inaccurate and have

been corrected in the separate edition. (México. Museo nacional. 1913.)

- . *Reseña histórica-descriptiva de la ciudad de México*. México. F. Díaz de León. 1901. 243 p., 82 il., 1 map. [478a]
Valuable for its information on 19th-century statues and for its many old photographs of colonial buildings.
F1386.G16

Romero, José. *Academia de San Carlos (Guía de la ciudad de México)*. México. Porrúa. 1910. p. 127-130. [479]
A concise, short account of its history.
F1386.R76

Graphic Arts

Fernández, Justino. *Las ilustraciones en el libro mexicano durante cuatro siglos; 1539-1939*. (*Maso Finiguerra*, Vatican City, v. 4, no. 17-18, 1939, p. 125-154, 18 il.) [480]
An extremely important summary of the graphic arts in Mexico, as applied to book illustrations. Excellent reproductions.
NE1.M3

Navallón, Sebastián C. *El grabado en México*. México. Museo nacional. 1933. 15 p., 6 il. [481]
A brief survey of prints published in Mexico, with notes by Romero de Terreros y Vinent.

Pérez Salazar, Francisco. *El grabado en la ciudad de Puebla de los Ángeles*. México. Cultura. 1933. 68 p., 78 il. [482]
Authoritatively written and richly illustrated, this book appeared on the centenary of the Sociedad mexicana de geografía y estadística.

NE545.P8P4

Starr, Frederick. *Hunting bookplates in Mexico*. Cedar Rapids. Torch. 1927. 27 p., 7 il. [483]
Examples from the colonial period to the present.

Z994.M657

———. *Mexican bookplates*. Kansas City. 1923. 8 p., il. [483a]
A brief description of typical bookplates.

Z994.M658

Texidor, Felipe. *Ex libros y bibliotecas de México*. México. Secretaría de relaciones exteriores. 1931. 550 p., il. [484]

A rich collection of Mexican bookplates of all periods with identification of their owners.

Z994.M6T2

Toro, Alfonso. *The art of engraving in Mexico (Mexican art and life*, Mexico, no. 5, jan. 1939, p. 18-22, 12 il.) [485]

Illustrates the main types of engraving and the famous engravers in Mexico from the 17th century to the 19th, with a superficial historical résumé.

F1201.M45

Toussaint, Manuel. *The political caricature in Mexico (Mexican art and life*, Mexico, no. 4, oct. 1938, p. 22-25, 8 il.) [486]

Political cartoons, including some by Constantine Escalante, Juan Diego, José María Villasana, Orozco, Toño Salazar, Covarrubias and others, with reference to the most important newspapers of caricature. Very brief.

M120.M45

Vindel, Francisco. *Catálogo descriptivo de ex libris hispano-americanos; 1588-1900*. Madrid. Góngora. 1929. 144 p., 403 il. [486a]

An historical collection of Mexican bookplates, interesting as showing the graphic arts of all periods; also valuable for identifying coats-of-arms.

Z994.S75V7

Minor Arts

Barber, Edwin Atlee. *The maiolica of Mexico*. Philadelphia. Pennsylvania museum. 1908. 115 p., 62 il., 3 color. [487]

An important historical work. Many examples are taken from the DeForest collection (item 496).

NK4320.M5B3

Campos, Ruben M. *Los orígenes del arte popular mexicano (Anales del Museo nacional*, México, ep. 5, v. 1, no. 3, 1934, p. 467-477, no il.) [488]
Essay on the philosophy of folk art; especially poetry and music.

DLC

Eberlein, Harold D., Early Mexican majolica (*American homes and gardens*, New York, v. 11, no. 10, oct. 1914, p. 350-353, 9 il.) [489]

A survey of the production of Puebla potteries, with emphasis on the colonial period; well-illustrated.

NA7100.A55

Frederick, M. C. Leather decoration, Eskimo and Mexican (*Craftsman*, Eastwood, v. 11, no. 5, feb. 1906-1907, p. 576-584, il.) [489a]

A popular account of the history of embossed leather in Mexico.

NI.C87

Hispanic society of America. Catalogue of Mexican maiolica belonging to Mrs. Robert W. DeForest, exhibited by the Hispanic society of America February 18 to March 19, 1911. New York. Hispanic society of America. 1911. 151 p., 52 il., 1 color. [490]
Contains a brief historical statement and full description of the 169 items, by Edwin Atlee Barber.

NK4320.M5H5

———. Mexican maiolica in the collection of the Hispanic society of America. Publications of the Hispanic society of America, no. 92. New York. 1915. 60 p., 16 il. [491]
Text by Edwin A. Barber.

NK4320.M5H6

Kamps, Norman H. Mexican costumes and customs. Pasadena. N. H. Kamps. c. 1940. 15 p., 13 il. [492]
Descriptive text in Spanish and English by Rupert Adrian.

NE2451.K3

Lenz, Hans & Gómez de Orozco, Federico. La industria papelera en México. bosquejo histórico. México. Cultura. 1940. 126 p., il. [492a]
Reproductions of 102 watermarks, unfortunately not identified. A minor art of some importance to the historian of art in Mexico.

TS1095.M6L4

León, Francisco de P. Los esmaltes de Uruapan. México. D.A.P.P. 1939. 176 p., 52 il. color. [493]
This unique study of the enamel techniques is invaluable for its technical descriptions, and for its digest of

historical sources. Collateral material, personal esthetic judgments, and a somewhat over-precise grouping into periods are of less value. Excellent illustrations.

NK5000.L4

La maiolica mexicana (*Bulletin de l'Union panaméricaine*, Washington, v. 9, no. 1, juill. 1915, p. 26-30, 3 il.) [494]

Résumé in French of item 489.

F1403.B96

Mendizábal, Miguel O. de. Los animales en los tejidos y bordados indígenas (*Forma*, México, v. 1, no. 3, 1927, p. 7-11, 12 il., 4 color) [495]
Animal designs in textiles are explained as the outlet for the zoomorphism of the Indian religions; valuable illustrations from the Museo nacional.

N7.F6

New York, Metropolitan museum of art. The Emily Johnston De Forest collection of Mexican maiolica; catalogue. New York. Metropolitan museum of art. 1918. 41 p., il. [496]
Catalog by Edwin Atlee Barber (see also item 487).

NK4320.M5N4

North, Jessica N. Mexican faience (*American magazine of art*, Washington, v. 17, no. 9, sept. 1926, p. 453-455, 3 il.) [497]
Brief treatment of the pottery of Puebla, with some indication of types and periods.

N1.M25

———. Mexican faience (*Bulletin of the Pan American union*, Washington, v. 61, no. 2, feb. 1927, p. 159-161, 4 il.) [498]

Reprinted from *American magazine of art*, Washington, 1926 (item 497).

F1403.B955

Palacios, Emanuel. Talavera poblana; arte antiguo y moderno (*Universidad*, México, v. 2, no. 10, nov. 1936, p. 48, 7 il.) [499]

Examples of Puebla maiolica ware.

AP63.U58

Peñafiel, Antonio. Cerámica mexicana y loza de Talavera de Puebla; época colonial y moderna. México. Secretaría de fomento. 1910. 63 p., 61 il.,

some color. [500]
DPU, NN, MH, CU

Romero de Terreros y Vinent, Manuel.

Bookbinding in Mexico (*Mexican art and life*, Mexico, no. 7, jul. 1939, p. 32-34, 9 il.) [500a]

A résumé of the history of book-binding, with reference to outstanding examples and artists.

F1201.M45

Sala, Rafael. Marcas de fuego de las antiguas bibliotecas mexicanas. Monografías bibliográficas mexicanas, no. 2. México. Secretaría de relaciones exteriores. 1925. 119 p., il. [501]
Examples of the marks with which books were branded in the monastic libraries of Mexico, from the 17th century on. There are more than 100 pages of reproductions of this modest handicraft, which often comprised the seal of the foundation.

Z994.M6S2

Tablada, José Juan. Firemarks and ex-libris (*Mexican art and life*, Mexico, no. 7, july 1939, p. 35-36, 22 il.) [501a]

Examples of the book-irons of convent libraries in the 17th century, and contemporary book-plates.

F1201.M45

———. Mexico's new-old ceramics (*International studio*, New York, v. 77, no. 316, sept. 1923, p. 451-456, 10 il.) [502]

A good general study on types of Indian pottery.

N1.16

Teall, Gardner. The maiolica of old Mexico (*House and garden*, New York, v. 72, no. 11, nov. 1922, p. 56 & 114-115, 10 il.) [503]

A good summary.

NA7100.H6

Valle, Rafael Heliodoro. The ceramics of Pueblo de los Angeles (*Bulletin of the Pan American union*, Washington, v. 61, no. 6, june 1927, p. 591 & 593, 2 il.) [504]

A cursory account of the collection of Mariano Bello in Puebla, mentioning books, furniture, ceramics. Translated from *Plus ultra*, Buenos Aires (28 feb. 1927).

F1403.B955

Velde, Paul van de & Romeike, Henriette. The black pottery of Coyotepec, Oaxaca, Mexico. Southwest museum papers, no. 13. Los Angeles. 1939. 43 p., il. [505]

The whole history of a local Mexican pottery, including a description of how it has been made from pre-conquest days to the present. The value of this book lies in its completeness.

F1219.P8V4

Painting

Álvarez, Manuel Francisco. Las pinturas de la Academia nacional de bellas artes. México. 1917. 58 p., 31 il. [506]

The catalog of the collection of paintings of the former Academia de San Carlos with the history of the Academy and photographs of many of the painters. An appendix includes catalogs of several private collections of the 19th century.

Arrangóiz y Berzábal, Francisco de. Historia de la pintura en Méjico. Madrid. Medina. 1879. 58 p., no il. [507]

A limited but important source with many unquestioned attributions. Especially interesting for the first three quarters of the 19th century.

CL, MH, NJP

Brenner, Anita. Painted miracles (*Arts*, New York, v. 15, jan. 1929, p. 11-18, 8 il.) [508]

Excellent material on popular ex-votos or *retablos*.

N1.A84

———. Street murals in Mexico; *pulquería* decoration (*Arts*, New York, v. 16, no. 3, nov. 1929, p. 163-166, 3 il.) [509]

Lists of titles and something of the technique.

N1.A84

Charlot, Jean. Pinturas murales mexicanas (*Forma*, México, v. 1, no. 1, oct. 1926, p. 10-12, 6 il., 1 color) [510]

Praise of the folk-art of wall painting in *pulque* shops. Translated in item 367.

N7.F6

Fernández Ledesma, Gabriel. The meaning of popular "retablos" (*Mexican*

art and life, Mexico, no. 6, apr. 1939, p. 8-11, 8 il.) [511]

A brief but sympathetic description of the tradition of the ex-voto painting in Mexico.

F1201.M45

Gobernantes de México de 1576 a 1932

(*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 65-80, 139 il.) [512]

A monograph on portraiture; valuable for iconography.

Hernández, Carlos. Durango gráfico.

Durango. J. S. Rocha. 1903. 178 p., il. [513]

Reproduces portraits of the bishops of Durango.

F1276.H55

Pacheco, Juan de M. Galerías de pintura; indicador de los cuadros. Méjico.

Secretaría de educación. 1932. 39 p., no il. [514]

A list of all the paintings in the buildings of the Escuela de bellas artes.

Rivera, Diego. Mexican painting; *pulquerías* (*Mexican folk-ways*, Mexico, v. 2, no. 2, jun.-jul. 1926, p. 10-15, 5 il.) [515]

Translation of item 517.

F1201.M5

———. Mexican painting; the portrait (*Mexican folk-ways*, Mexico, v. 1, no. 5, feb.-mar. 1926, p. 4-8, 5 il.) [516]

Translation of item 518.

F1201.M5

———. La pintura de las pulquerías (*Mexican folkways*, Mexico, v. 2, no. 2, jun.-jul. 1926, p. 10-15, 5 il.) [517]

Remarks on what the author feels to be the third genuine source of Mexican tradition in folk-painting (see items 518, 519): popular wall-paintings in *pulque* shops.

F1201.M5

———. La pintura mexicana; el retrato (*Mexican folkways*, Mexico, v. 1, no. 5, feb.-mar. 1926, p. 9-10, 5 il.) [518]

Discussion of popular portraits, mostly of the 19th century, as one of the genuine sources of Mexican painting.

F1201.M5

———. Los retablos (*Mexican folk-ways*, Mexico, v. 1, no. 3, oct.-nov. 1925, p. 9-12, 2 il.) [519]

Praise of the popular ex-voto paintings as the "true and unique pictorial expression of the Mexican people."

English translation (p. 7-9).

F1201.M5

Velázquez Chávez, Agustín. Pintura de caballete; Galería de arte mexicano, exposición colectiva. México. Arte mexicano. 1937. 27 p., 17 il. [520]

An essay on the development of Mexican painting, its origins in Aztec painting, the popular and official painters of the colonial period and the 19th century. Notable for its emphasis on racial tendencies and its avoidance of any allusion to the contemporary mural movement.

N6550.V4

NICARAGUA

Penalva A., P. La pintura en Nicaragua (*América*, Habana, v. 3, no. 3, set. 1939, p. 19-21, no il.) [521]

Brief but interesting discussion of the principal figures since colonial days.

F1401.A5

PANAMA

Garay, Narciso. Tradiciones y cantares de Panamá; ensayo folklórico. L'expansion belge. 1930. 203 p., 115 il., 4 color. [522]

Although primarily a study in folklore, the book contains valuable illustrations of the colonial churches of central Panama, of drawings by Epifanio Garay, and colored plates of local costumes by Allard L'Olivies.

ML3572.G2

Panamá, Comisión para la participación en la Exposición ibero-americana, Seville, 1929-1930. The Panama Republic at the Iberian-American exhibition at Sevilla; 1929. Hamburg. Kiehn & Biermann. 1929. 85 p., 88 il., 1 map. [523]

English edition of item 524.

F1564.P143

———. La república de Panamá en la Exposición ibero-americana de Sevilla; 1929. Hamburg. Kiehn & Biermann. 1929. 85 p., 88 il., 1 map. [524]

A travel booklet with a wealth of architectural photographs, including

some of colonial buildings.
F1564.P14

PARAGUAY

Art in Paraguay (*Bulletin of the Pan American union*, Washington, v. 69, no. 11, nov. 1935, p. 847-853, 5 il.)

[525]

Outline of Paraguay's artistic history, from the Jesuit missions on.

F1403.B955

Asunción, Museo nacional de bellas artes. El museo de bellas artes y la Biblioteca americana "Juansilvano Godoi." Text, Avelino Rodríguez Elias. Asunción. 1940. 82 p., no il.

[526]

A catalog of the collections, together with narrative about the acquisition of various outstanding pictures by Juansilvano Godoi, appreciative description, and some biographical material on the artists. Five pages list valuable books, mainly in the Paraguayan field.

DLC

Asunción, Oficina municipal de turismo.

Asunción del Paraguay; guía municipal del turista. Asunción. 1939. 26 p., il.

[527]

A rather unimportant pamphlet which nevertheless identifies and illustrates museums and colonial and civic monuments in Asunción, and in the nearby towns, such as Yguarón.

DLC

Báez, Jorge. Artes y artistas paraguayos; período renacentista. Asunción. El liberal. 1941. 78 p., no il.

[527a]

Information on some 19th-century and contemporary artists: Juan A. Samudio, Andrés Campos Cervera, Héctor Da Ponte, Pablo Alborno, Modesto Delgado Rodas, Jaime Bestard, Holdenjara, and a group of living sculptors, give this pamphlet great usefulness.

N6700.B3

Bordón, F. Arturo. Paraguay; guía geográfica de turismo. Asunción. Colmena. n.d. 434 p., il.

[528]

Though the descriptive material is slight, and in no sense authoritative,

this guide serves more than any other to give the facts about the mission architecture of Paraguay. Trinidad, Jesús, Santa Rosa, Santa María, Yguarón, Capiatá, Piribebuy, Valenzuela and Tobaté are treated with some attention (p. 323-358). The illustrations are poor, but profuse. There are maps of all the cities and roads of the country, with very limited description.

DLC

Paraguay; guía geográfica de turismo.

Asunción. n.d. 434 p., il.

[529]

P. 322-363 deal with the missions to the Guarani; the book as a whole has plentiful but poor illustrations, and brief informative text.

DLC

Parades, Augusto. Álbum gráfico de la República del Paraguay. Asunción. 1941. 288 p., il.

[530]

Profusely illustrated, this album surveys all aspects of national life. There is a section *El arte en el Paraguay* (p. 216-218, 6 il.), *Bibliotecas, archivos y museos* (p. 219-221, 5 il.), *Ruínas jesuíticas* (p. 249, 4 il.) and information on such towns as Encarnación (p. 255), Concepción (p. 259), San Bernardino (p. 269), and Yguarón (p. 270).

F2668.P27

Parrabère, Arnaldo Pedro. A la ciudad de Asunción (Paraguay) en su IV centenario; 1537-1937. Montevideo. Bulevar España. 1937? 6 p., 6 il.

[531]

Contains photographs of Jesuit churches and 19th-century architecture of the capital.

F2695.A8P3

Raine, Alice L. The four hundredth anniversary of Asunción (*Bulletin of the Pan American union*, Washington, v. 71, no. 12, dec. 1937, p., 885-891, 8 il.)

[532]

Views and descriptions of old buildings and other relics.

F1403.B955

Touring club italiano. Argentina; Paraguay; Uruguay. Milano. 1932. 582 p., 13 maps, 21 plans.

[533]

The official guide book of the Touring club italiano; p. 429-452 are devoted

to Paraguay. Though cursory and less concerned with art than their guides to Italy, it is of considerable value for this almost unrecorded region. Spanish text.

F2223.C764

PERU

Balarezo Pinillos, Ezequiel. La ciudad evocadora; crónicas limeñas; ciudad de los reyes del Perú. Lima? Euforió. 1921. 198 p., 1 il. [534]

Essays in the manner of Ricardo Palma, primarily literary. One is devoted to the roofs and ceilings of Lima, another to the parks.

F3601.B17

Barazzoni, N. Lima, la città dei re e il Perú contemporaneo. Reggio-Emilia. R. Bojardi. 1930. 229 p., no il.

[535]

Descriptions of the monuments and modern culture of the city by an Italian visitor. Of slight value.

F3601.B27

Benvenuto y Murrieta, Pedro M. Quince plazuelas, una alameda y un callejón. Lima. T. Scheuch. 1932. 320 p., no il. [536]

Evocative *costumbrista* essays.

NN

Camacho, Fabio. Aspectos de Lima; sumario florilegio é índice gráfico de la capital del Perú. Lima. 1937? 225 p., 323 il. [537]

A collection of very good photographs of colonial architecture (especially houses), modern buildings, and sculpture. There are good reproductions of paintings by J. M. Rugendas, and G. Suárez Vértiz.

F3601.C26

Centurión Herrera. El Perú en el mundo. Bruselas. Etablissements généraux d'imprimerie. 1939. 508 p., il., some color. [537a]

An album of Peru, with a section (p. 121-146) devoted to the history of the fine arts. Useful illustrations occur throughout the book, especially pictures of the rural architecture which is so little known.

DLC

Costa, João Anygone. Roteiro dos Andes. Rio de Janeiro. Americana. 1940.

223 p., 28 il.

[538]

A series of short essays by a noted Brazilian archeologist. There is a group which treats of colonial houses, the Plaza de armas and the cathedral and museums of Lima. Literary.

F3424.A5

Gálvez, José. Una Lima que se va; crónicas evocativas; los reyes del Perú. Lima? Euforió. 1921. 262 p., 2 il.

[539]

The first *crónica*, which gives its name to the volume is a description in the manner of Palma of several old buildings in Lima. Purely literary.

F3601.G29

García, José Uriel. El nuevo indio. Cuzco. Rozas. 1937. 192 p., no il.

[540]

Contains an important chapter, *El arte neo-indiano* (p. 122-139), reiterating the importance of indigenous style in Peruvian art.

F3430.U752

———. La plástica popular peruana (*Prensa*, Buenos Aires, 18 feb. 1934, sec. 2, 1 p., 4 il.) [541]

A general description of the trends of religious sculpture in Peru from colonial times.

DLC

Gutiérrez de Quintanilla, Emilio. Memoria del director del Museo de historia nacional. Lima. Museo de historia nacional. 1921. 2 v., 23 il.

[542]

Papers from the early years of the National museum of history, correspondence with the clergy about art preserved in churches; lists of material suitable for purchase for a museum; restorations in public buildings. The original laws for the preservation of antiquities are also printed here. Pre-conquest, colonial and 19th-century objects are all mixed together; but the data might prove to be very useful.

AM101.L54

Johnson, George R. Peru from the air. N. Y. American geographic society. 1930. 159 p., 141 il. [543]

A collection of aerial photos reproduced as full page illustrations 8½x6½ in. with maps and sketches. Among

them are views of Lima and other cities.

F3423.J67

Larco Herrera, Rafael. Cusco histórico; homenaje a la ciudad de todos los tiempos en la cuarta centuria de su fundación española. Lima. Crónica & Variedades. 1934. 336 p., il. [544] An album of some 600 photographs, miserably reproduced, plus 58 pages of text, offering a guide to the pre-hispanic and colonial city, and an essay on the modern Indians with reproductions of paintings by José Sabogal and F. González Gamarra.

F3611.C9L27

Lima, Museo de historia nacional. Catálogo de las secciones Colonia i República i de la Galería nacional de pinturas del Museo de historia nacional. Lima. L. Ramos. 1916. 508 p., no il.

[544a

The first catalog of the national collections, which have now been dispersed among various museums and public buildings. Of special value for its list of historical portraits of the 19th century.

AM101.L583

Lima en el IV centenario de su fundación; monografía del departamento de Lima. Lima. Minerva. 1935. 1076 p., il. [545]

Old engravings and portraits (including wood-cuts after Pancho Fierro's sketches) as well as views of the city and its buildings, are scattered through this compendium, though poorly reproduced. The text includes papers on customs, printing, and cultural institutions; various essays which touch more specifically on art are listed separately (items 568, 2045, 2087, 2179, 2211, 2973).

F3451.L7L5

Lima la ciudad de los reyes en el IV centenario de su fundación; 1535-1935. Lima. Centenario. 1935. il.

[545a

Short articles (paged separately) deal with such subjects as museums, the university of San Marcos, and *Iglesias de Lima*. There is also one on *El arte pictórico en el Perú y la Escuela nacional de bellas artes* (3 p., 7 il.). The

illustrations are profuse but very poor in quality.

F3601.L76

MacLean y Estenós, Roberto. Cosmópolis llega; estampas limeñas. Lima. 1926. [546]

Literary descriptions of parks, streets and other places in Lima.

Meléndez, Concha. Entrada en el Perú. Habana. Verónica. 1941. 179 p., no il. [547]

Essays on colonial churches and modern art from a literary, but highly original, point of view.

F3423.M58

Nelson, Edna Deu Pree. Aladdins of old Cuzco (*Country life*, New York, v. 76, no. 1, may 1939, p. 85-86, 9 il., 1 color) [548]

An account of colonial locks, and some jewelry. There is a painting by Camilo Blas.

Sl.C85

Niles, Blair. Peruvian pageant; a journey in time. Indianapolis & New York. Bobbs-Merrill. c. 1937. 311 p., il. [549]

A travel-book notable for its rich historical background and sympathetic description of architecture and art. Well illustrated, particularly for the colonial period.

F3423.N55

Otero, Gustavo Adolfo. El Perú que yo he visto. La Paz. Artística. 1927? 176 p., no il. [550]

A reflective essay on the streets of Lima.

F3423.O84

Otero, José G. Perú, guía de turismo; comercio, ciencias, artes, industrias; Lima y sus alrededores. Lima. Aviles hnos. 1923. 264 p., 122 il., 1 map. [551]

Contains a brief description of the old Galería municipal de pinturas, with biographies of the chief Peruvian painters. The small illustrations cover an unusually wide range of colonial monuments.

F3423.O87

Palma, Edith. La guía azul; Lima antigua y moderna. Lima. Front. 1940. 406 p., il. [552]

The most complete guidebook for the city and environs of Lima, prepared under the auspices of the Touring y automóvil club del Perú. Beside data for the tourist, there is a section on *Arquitectura de Lima* (p. 87-128) in which the outstanding buildings are described with historical information, one on *Monumentos* (p. 128-138), on *Bellas artes* (p. 139-141) listing schools of art and exhibitions of the year, and one on *Museos* (p. 141-181), which gives the fullest data available on the histories and collections of the Museo del Tribunal de la Inquisición, Quinta de Presa, Pinacoteca municipal, as well as the private Museo Prado, whose collection is pretty well described.

F3601.P25

Para una antología de la limeña (*Prensa*, Buenos Aires, 13 en. 1935, sec. 2, 1 p., 9 il.) [553]
Illustrated with unusual *costumbrista* prints and sketches, unfortunately not identified.

DLC

Perú; arte (*Enciclopedia italiana*. Roma. 1935. v. 26, p. 902-903, il.) [554]
A brief statement on the history of art in Peru, well illustrated.

AE35.E5

El Perú en el primer centenario de su independencia. Buenos Aires. Monte Domecq. 1922. 455 p., il. [555]
The text (Spanish and English) is of no particular use; there are a quantity of illustrations of the Peruvian scene.

LBN

Polar, Jorge. Arequipa; descripción y estudio social. 2 ed. Arequipa. S. Rojas y Franco. 1922. p. 333, 5 il. [556]

New edition of a book originally published in 1891 (Arequipa. Mercantil). The chapter on art is worthless. There are references to the colonial buildings, and a special article on the cathedral by Mariano A. Cateriano.

F3451.A7P7

Porras Barrenechea, Raúl. Perspectiva y panorama de Lima, ciudad virreinal (*Prensa*, Buenos Aires, 1 en. 1934, sec. 3, 1 p., 7 il.) [557]

Popular account of the growth of Lima. DLC

Raygada, Carlos. La pintura peruana actual (*Mercurio*, Santiago de Chile, 28 jul. 1937) [558]

A discussion of trends in contemporary painting based on a summary of the colonial and 19th-century history of painting in Peru, with particular attention to the emergence of a native style.

Riva-Agüero, José de la. Añoranzas (Lima, Concejo provincial. *Monografías históricas sobre la ciudad de Lima*. Gil. 1935. v. 2, p. 225-258, 4 il.) [559]

Commencing as a review of Benvenuto y Murrieta's *Quince plazuelas* (item 536) the essay goes on to speak of other streets and squares. There is a passage on the wooden balconies of Lima.

F3601.L748

Schmidt, Margot. Exposición de acuarelas de historia del traje peruano. Lima. Instituto cultural peruano-norte-americano. 1940(?) 4 p., no il. [560]

List of 39 *costumbrista* watercolors exhibited April 14th at the Instituto cultural peruano-norteamericano.

Showalter, William Joseph. The lure of Lima (*National geographic magazine*, Washington, v. 57, no. 6, June 1930, p. 727-784, 57 il., 16 color) [561]
Photographs of buildings of all periods and several good costume plates.

G1.N27

Touring club peruano. Departamento de Piura. Guías departamentales, no. 1. Lima. Torres Aguirre. 1928. 100 p., il. [562]

A few of the illustrations give clues to local architecture. The text is without interest.

F3423.T76

Vidal, Humberto. Hacia un nuevo arte peruano. Cuzco. Económica. 1938. 59 p., no il. [563]

Thesis for doctor's degree, Facultad de filosofía, historia, y letras, Universidad del Cuzco. Discussion of esthetics, focusing in the last 10 pages on a defense of native art, and its social as well as artistic value.

Wright, Marie Robinson. The old and the new Peru. Philadelphia. G. Barrie & sons. 1908. 451 p., 410 il.

[564]

A good collection of old photographs of colonial buildings throughout Peru, particularly of the 19th century. A Spanish version was published at the same time.

F3408.W95

Zapatel, César E. Baedeker de Lima. Lima. 1935. 106 p., 23 il.

[565]

A very brief statement in Spanish and English on all points of interest, a "Baedeker" in name only. The illustrations are fine pen sketches of colonial buildings, several by E. Harth-Terré.

F3601.Z36

Architecture

Cuentas Zavala, J. Alberto. Chucuito; álbum gráfico e histórico; centenario de la ciudad de Juli, como capital de la provincia de Chucuito. Puno & Juli. 1928. 282 p., il.

[566]

Some 40 photographs of architectural interest, notably of the churches of Juli and Pomata, with short descriptions. Also includes a directory of the towns in the province.

F3451.C6C8

Harth-Terré, Emilio. Arquitectura vi-reinal y arquitectura moderna (*Arquitecto peruano*, Lima, v. 5, no. 42, en. 1941, 2 p., no il.)

[567]

A plea for conservatism in the architecture of today.

NA5.A78

———. Lima contemporánea (*Lima en el IV centenario de su fundación; monografía del departamento de Lima*. Lima. Minerva. 1935. 25 p., 13 il.)

[568]

An historical survey of the city's growth, and evidence of its past, which culminates in an account of the 19th century changes and plans for the future.

F3451.L7L5

———. Orientaciones urbanas. Lima. Torres Aguirre. 1931. 49 p., 4 il.

[569]

An analysis of the architecture of Lima.

DPU, NNC-A

Martín Pastor, Eduardo. De la vieja casa de Pizarro al nuevo Palacio de Gobierno. Lima. Ministerio de fomento y obras públicas. 1938. 314 p., no il

[570]

The history of a building which focuses the history of Lima; an interesting book which between gossip and fable gives such sound data as inventories, letters and wills.

F3601.M3 1938a

———. La vieja casa de Pizarro; preámbulo a su historia e índice de su novela. Lima. Torres Aguirre. 1938.

[571]

Identical with item 570.

F3601.M3

West coast leader. Álbum gráfico y atlas pictórico del Perú. Lima. 1936-7.

[572]

Contains some 100 photographs of architectural subjects, colonial and modern.

F3423.W4

PUERTO RICO

Ledru, André Pierre. Voyage aux îles de Ténériffe, La Trinité, Saint-Thomas, Sainte-Croix et Porto Ricco. Paris. A. Bertrand. 1810. 2 v., map.

[572a]

In v. 2, chapters 20-28 deal with Puerto Rico, including a brief description of San José (particularly the fortifications) followed by a catalog of other settlements.

F1610.L47

Lee de Muñoz Marín, Muna. Art in review; 1929-38 (*University of Puerto Rico bulletin*, ser. 8, no. 2, dec. 1937, 196 p., 57 il.)

[573]

Reports and criticisms of exhibitions held at the University of Puerto Rico, largely reprints from other periodicals. These include the recently restored pictures of the Degetau collection (colonial and nineteenth century), a showing of contemporary Mexican art, an exhibition of the work of Walt Dehner, and the first independent ex-

position of Puerto Rican art. A useful summary of the work of an enthusiastic group.

Monteagudo, Antonio M. Álbum de oro de Puerto Rico; Golden album of Puerto Rico. Habana. Artes gráficos. 1939. 510 p., il. [574

Contains clear photographs of most of the important buildings, old and modern, throughout the island.

F1958.M75

Schuyler, Montgomery. Our acquired architecture (*Architectural record*, New York, v. 9, no. 3, jan. 1900, p. 277-314, il.) [574a

See item 296.

NA1.A6

U. S., Puerto Rico reconstruction administration. Puerto Rico; a guide to the island of Boriquén. New York. University society. 1940. 409 p., il.

[575

This guide book furnishes some 35 illustrations of architecture, and articles on *Architecture* (p. 114-119) and history, as well as annotations on the buildings and monuments, principally historical in interest.

F1958.W76

URUGUAY

Arredondo, Horacio (hijo) Temas de museo; abanicos (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 2, 1928, p. 255-276, il.) [576

A general discussion of the history of fans and of collecting fans; it is illustrated by reference to the collection of the Museo municipal, and discusses some American fans.

F2701.63

Escuder, Ricardo. El Uruguay; orientación espiritual para los turistas. Montevideo. Comisión nacional de turismo. 1938. 219 p., 38 il. [577

This brief guide provides some information on museums and colonial monuments; its illustrations are examples of modern architecture and sculpture.

F2713.U79

Fernández Saldaña, José. Los Blanes, una familia de artistas (*Perseo*, Monte-

video, v. 1, no. 3, nov. 1938, p. 2-3, 1 il.) [578

The author writes principally of the contacts the father, Juan Manuel Blanes, had with Argentina, Brazil, Chile, and Paraguay through portraits and historical canvases.

———. Los Blanes; una familia de artistas (*Prensa*, Buenos Aires, 1 en. 1938, sec. 5, 1 p., 6 il.) [578a

Juan Manuel and the work of his sons, Nicanor, the painter, and Juan Luis, sculptor. Principally biography.

DLC

Fernández y Medina, Benjamín & Ben-go, Juan León. El Uruguay en su primer centenario (1830-1930.) Madrid. 1930. v. 4, p. 26-32, no il.

[579

A good list of names of artists, with some works of painting and sculpture, is included.

F2726.F47

Giuria, Juan. Uruguay; arte (*Enciclopedia italiana*. Roma. 1937. v. 34, p. 838-839, il.) [580

A brief but valuable résumé of art since the conquest in Uruguay.

AE35.E5

Laroche, Ernesto. Algunos pintores y escultores. Montevideo. Morales. 1938. 215 p., 58 il. [581

Essays on some twenty Uruguayan artists of the 19th and 20th centuries; two or three pages, and three to seven illustrations on each. Among them are: Juan Manuel Blanes, Eduardo Carbajal, Diógenes Huguet, Juan M. Ferrari, Carlos María Herrera, P. Blanes Viale, Carlos Federico Saez, Manuel Larravide. An appendix gives a partial catalog of pictures by these artists in American and European museums.

N6727.M6L3

El libro del centenario del Uruguay, 1825-1925. Montevideo. Capurro. 1925. 1095 p., il. [582

A comprehensive presentation of every phase of contemporary life in Uruguay, this volume is valuable for its lavish illustrations, which include nine full-page color plates of paintings. There is an essay on *La pintura y la escultura*

(p. 601-606).

F2708.U819

Lozano Mouján, José María. Figuras del arte argentina. Buenos Aires. A. García Santos. 1928. 186 p., 29 il. [583]

See item 71.

N6630.L65

Touring club italiano. Argentina, Paraguay, Uruguay. Milano. 1932. 582 p., 13 maps, 21 plans. [584]
P. 453-512 of this guidebook published by the Touring club italiano are devoted to Uruguay. Though less occupied with art than their guides to Italy, the book gives résumés of museum collections, and considerable architectural data. There is an index to artists. Text in Spanish.

F2223.C764

Architecture

Estudio urbanístico, analítico y crítico de Montevideo considerándolo evolutivamente desde su fundación hasta 1930; cinco primeras etapas, 1726-1866. (*Instituto de urbanismo*, Montevideo, no. 2-3, jun.-dic. 1937, p. 34-43, 28 il.) [585]

An important example of the history of town-planning in a city with a Spanish colonial nucleus. Carried out by students of the Facultad de arquitectura, Universidad de la República.

Uruguay, Dirección de arquitectura. Proyectos . . . & principales edificios públicos y privados de la ciudad de Montevideo. Montevideo. Ministerio de obras públicas. 1920. 266 il. [586]

An exposition of the architecture of Montevideo for the First Pan American congress of architects, held there in 1920. Besides photographs of the city, for the most part of contemporary buildings, it includes plans for hospitals, clinics, markets, schools, public buildings, parks, housing and other urban projects.

NA927.M6A5

VENEZUELA

Caracas, Museo boliviano. Catálogo general del Museo boliviano. Caracas.

Ministerio de educación nacional. 1938. 306 p., 14 il. [587]

A catalog by Luis Alberto Sucre, then director of the museum, listing colonial furniture and paintings, models of colonial buildings and other details, with good descriptions. The photographs are views of the galleries.

F2321.B63

Caracas, Museo nacional de bellas artes. Catálogo. Caracas. Americana. 1938. 16 p., 1 il. [587a]

Eight pages of text, touching briefly on the history of art in Venezuela, with its famous names. This is followed by a list of the 113 paintings and 7 sculptures belonging to the museum.

N910.C3A5 1938

Estampas venezolanas; dibujos de Sánchez Felipe. Caracas. Marzo. 1941. 10 il. [588]

With a brief introduction by José Nucete-Sardi; these drawings have to do with traditional Venezuelan architecture and costume.

Gornés MacPherson, M. J. Venezuela gráfica. Caracas. Patria-La esfera. 1929-30. 2 v., il. [589]

A commemorative volume with many indifferent photographs of churches and public buildings not to be found elsewhere. Some are of buildings now destroyed. Each state is treated separately. Includes a list of convents, seminaries and charity institutions, from 1567 to 1929.

F2308.G67

Nucete-Sardi, José. Notas sobre la pintura y la escultura en Venezuela. Caracas. Artes gráficas. 1940. 62 p., 24 il. [590]

Brief chapters on the principal artists, from colonial times to the present, with frequent mention of specific works. Illustrations are fairly good. Bibliography.

ND430.N8

Semprún, J. La ciudad de Caracas (*Boletín de la Unión panamericana*, Washington, v. 49, no. 4, oct. 1919, p. 373-396, 20 il.) [591]

Valuable photographs of architecture and sculpture of several periods.

F1403.B957

Uslar Pietri, Arturo. Alfredo Boulton; imágenes del occidente venezolano. New York. Tribune. 1940. 54 p., 21 il. [592]

Handsome photographs of rural scenes including some colonial architecture. P2313.B823

———. Palabras en la inauguración de la Exposición de arte colonial (*Revista nacional de cultura*, Caracas, v. 2 no. 14-15, dic. 1939-en. 1940, p. 20-28, 6 il.) [593]

Good illustrations of some 18th-century Venezuelan religious paintings, and some early 19th-century portraits. AP63.C83

Willoughby, C. A. A great patriotic shrine; the house of Simón Bolívar (*Bulletin of the Pan American union*, Washington, v. 59, no. 6, June 1925, p. 573-589, 11 il.) [594]

This essentially historical museum is interesting artistically for three reasons: it is a well-restored late 17th-century house; authentic colonial furniture has been provided; mural decorations were painted by Tito Salas. F1403.B955

THE COLONIAL PERIOD

LATIN AMERICA

Alcedo y Herrera, Antonio de. Diccionario geográfico-histórico de las Indias occidentales o América. Madrid. B. Cano. 1786-89. 5 v. [595]

Important for location of sites of colonial monuments; some descriptions. E14.A35

———. The geographical and historical dictionary of America and the West Indies. London. J. Carpenter. 1812-15. 5 v. [596]

The English translation of item 595. E14.A36

Anderson, C. L. G. Old Panama and Castilla del Oro; a narrative history of the discovery, conquest, and settlement by the Spaniards of Panama, Darien, Veragua, Santo Domingo, Santa Marta, Cartagena, Nicaragua, and Peru. Washington. Sudwarth. 1911. 560 p., il. [596a]

There are useful photographs of out-of-the-way architecture throughout this book, and one chapter is devoted to descriptions of Old Panama and Veraguas transcribed from early sources. F1566.A54

New edition. Boston. Page. 1914. 559 p., il. F1566.A54

Backer, Augustin de & Backer, Aloys de.

Bibliothèque de la Compagnie de Jésus. Carlos Sommervogel, ed. Bruxelles, O. Schepens. Paris. A. Picard. 1890-1909. v. 1-10. [596b]

New and augmented edition of item 596c. Z7840.J5B3

———. Bibliothèque des écrivains de la Compagnie de Jésus. Liège. L. Grandmont-Donders. 1853-1861. 7 v. [596c]

The basic work of Jesuit bibliography; essential to any study of their missionary and cultural activities in the New World. Z7840.J5B1

Le baroque américain (*Renaissance*, Paris, v. 19, no. 10-12, oct.-déc. 1936, 62 p., 101 il.) [597]

A special number under the direction of Léon Kochnitzky & Mathilde Pomes is devoted entirely to American baroque; good illustrations; articles are listed separately here (items 426, 643, 649, 920, 1094, 1142, 1866, 2063). N2.R25

Benzoni, Girolamo. La historia del mondo nuovo; la qual tratta dell'isole & mari nuouamente ritrovati & delle nuoue città da lui proprio vedute. Venita. F. Rampazetto. 1565. 175 p., no il. [597a]

The first edition in Italian of an early traveller's account of the history and

country of America. Some attention is given to native methods in the crafts, such as working with metals; but on the whole his observations, though detailed and interesting, do not concern matters of art.

E141.B42

———. History of the New World. Works issued by the Hakluyt Society, no. 21. London. 1857. 280 p., 18 il.

[597b

Translation of the edition of 1572, of item 597a; the first complete edition in English. Illustrations are reproduced from the original.

G161.H2 no. 21

Bordone, Benedetto. Isolario; nel qual si ragiona di tutte l'isole del mondo. Venegia. Nicolo de Aristotile. 1534. 74 p., maps. [598

A woodcut map of the city of Mexico. This appears also in an undated edition (Venetia. Francisco di Leno) and in a later one (Vinegia. M. Federico Toresano. 1547. 74 p., 6 maps)

G500.B7 1547

Campbell, John. A complete history of Spanish America. London. J. Stagg & D. Browne. 1742. 330 p., no il.

[598a

New edition of item 598b with a different title.

F1408.C18

———. A concise history of the Spanish America. London. J. Stagg & D. Browne. 1741. 330 p., no il. [598b Includes a *Memoir concerning the settlements of the Jesuits in Paraguay* by a French naval officer, one of the few secular foreigners to penetrate the Jesuit missions. Gives a general description of the buildings as well as the administration of the typical Jesuit community. This book was several times reprinted under different titles.

F1408.C17

———. The Spanish empire in America. London. M. Cooper. 1747. 330 p., no il. [598c

New edition of item 598b with a different title.

F1408.C20

Cappa, Ricardo. Estudios críticos acerca de la dominación española en América.

Madrid. G. del Amo. 1889-1897. 20 v., no il. [599

In this extended study of colonial America, v. 13, part 4, deals with *Bellas artes* (painting and sculpture); while the book as a whole is rich in source material and challenging interpretations.

F1410.C24

Carayon, Auguste. Bibliographie historique de la Compagnie de Jésus; ou Catalogue des ouvrages relatifs à l'histoire des Jésuites depuis leur origine jusqu'à nos jours. Paris. A. Durand. 1864. 612 p. [599a Part 3, chap. 4 deals with the missions in America, listing some 200 works. Z7840.J5C2

Ceán Bermúdez, Juan Agustín. Diccionario histórico de los más ilustres profesores de las bellas artes en España. Madrid. Vda. de Ibarra. 1800. 6 v., no il. [600

Occasional references to Spanish colonial artists working in the New World in this fundamental source-book. See also item 623.

N7112.C4

Churchill, Awnsham & Churchill, John. Collection of voyages and travels. London. 1704. 4 v., il. [600a

The original edition of a famous collection of travel narratives, among them the first English versions of many which deal with the Latin American countries. These are listed separately in this bibliography.

DGS

2d ed. London. J. Walthoe. 1732. 6 v., il.

G160.C56

Cobo de Peralta, Bernabé. Historia del Nuevo Mundo. Sevilla. Sociedad de bibliófilos andaluces. 1890-1895. 4 v., no il. [601

First publication of a comprehensive account written in mid-17th century Peru. Important descriptions of cities, with occasional detailed treatment of churches and monasteries. Edited by Jiménez de la Espada.

Colección de documentos inéditos para la historia de España. Madrid. Vda.

de Calero, etc. 1842-1895. 112 v., no il. [601a]

One of the great series of published documents in which may be found information concerning the building and furnishing of churches and civic structures in the Spanish colonies. For an index to the series, see items 616 and 617b.

DP3.C69

Colección de documentos inéditos para la historia de Hispano-América. Madrid. Compañía ibero-americana. 1927-1932. 14 v., no il. [601b]

An important collection of source materials. Volumes 1 and 2 have the title *Colección de documentos inéditos para la historia de Ibero-América*.

F1410.C69

Colección de documentos inéditos para la historia de Ibero-América. Madrid. Editorial ibero-africano-americana. 1927. 2 v., il. [601c]

See item 601b.

F1410.C69 v. 1-2.

Colección de documentos inéditos relativos al descubrimiento, conquista y organización de las antiguas posesiones españolas de América y Oceanía, sacados de los archivos del reino, y muy especialmente del de Indias. Madrid. 1864-1884. 42 v. [601d]
A collection of some of the longer accounts of the New World, and other source material. An index appears in v. 33. Where pertinent to this bibliography, the various volumes are listed individually.

E123.C69

Colección de documentos inéditos relativos al descubrimiento, conquista y organización de las antiguas posesiones españolas de ultramar. Ser. 2. Madrid. Real academia de la historia. 1885-1932. 25 v. [601e]
More documents about the New World, listed individually in this bibliography when they deal with art.

E123.C70

Congreso internacional de historia de América, II; Buenos Aires 1937. Buenos Aires. Academia nacional de la historia. 1938. v. 3, il. [601f]
A group of papers on the history of

Latin American art, all of which are listed separately (items 713, 799, 817, 825, 1251, 1492, 1509, 1692, 1806, 1882, 1955, 2143, 2190, 2264).

E11.C842

Coreal Francisco. Relation des voyages de Francois Coréal. Bruxelles. F. Fopers. 1736. 2 v., il. [601g]
New edition of item 601h.

F2221.C82

———. Voyages de François Coreal aux Indes Occidentales, contenant ce qu'il y a vu de plus remarquable pendant son séjour depuis 1666 jusqu'en 1697. Amsterdam. J. F. Bernard. 1722. 3 v., il. [601h]

The first volume, which is devoted to Coreal's voyage, contains descriptions of Baía, Santos, and other cities of the River Plate region and Chile. This is the earliest edition known.

F2221.C80

Correa, Jorge E. El arte colonial en América (*Revista de las Indias*, Bogotá, ep. 2, no. 29, mayo 1941, p. 367-382, no il.) [602]

A summary of colonial art, in terms of broad regions and general concepts.

AP63.R65215

Díez de la Calle Juan. Memorial y noticias sacras, y reales del imperio de las Indias occidentales. Madrid. 1646. 202 p., no il. [602a]

A rich source of information on churches and monastic foundations of the 17th century, describing their locations, history, and administration.

F1412.D57

———. Memorial y noticias sacras y reales de las Indias occidentales. 2 ed. México. Bibliófilos mexicanos. 1932. 394 p., 2 il. [603]

Reprint of item 602a.

F1412.D58

Eiján, Samuel. Franciscanismo ibero-americano en la historia, la literatura y el arte. Barcelona. Biblioteca franciscana. 1927. 525 p., no il. [603a]

In spite of its title, only fragmentary information on Franciscan activities in the New World are included in this general survey.

BX3644.A1E5

Gage, Thomas. The English-American; a new survey of the West Indies (1648). Ed. A. P. Newton. Broadway travelers. London. G. Routledge & sons. 1928. 406 p., 9 il., 2 maps. [604 A recent (somewhat expurgated) edition of item 605.

F1211.G1638

———. The English-American, his travail by sea and land: or, A new survey of the West-India's. London. R. Cotes. 1648. 220 p., no il. [605 Travels in Mexico, Central America, and northern South America by an English Dominican, including a description of Mexico City and of the main towns, and monastic establishments on the road to Guatemala. The title varies.

F1211.G13

Garí y Siu mell, José Antonio. Biblioteca mercedaria. Barcelona. Herederos de la vda. Pla. 1875. 395 p., no il. [605a The great bibliography of Mercedarian writings; many deal with missionary activities in the Americas.

Z7840.M4G2

Gemelli Careri, Giovanni Francesco. Giro del mondo. Venezia. G. Malachini. 1719. 9 v., no il. [606

Originally published in Naples in 1699, these travels were for a time considered wholly fictitious. In regard to the sixth volume *Nueva Spagna*, Humboldt undertook to prove, however, that the author had certainly seen Acapulco; and it is now valued as a very early eyewitness account. Portraits and plates.

G460.G29

———. A voyage round the world (Churchill, Awnsham. *A collection of voyages and travels*. London. 1704. v. 4, 605 p., no il.) [607 First English translation (abridged) of item 606.

G440.G33

González Dávila, Gil. Teatro eclesiastico de la primitiva iglesia de las Indias occidentales, vidas de sus arzobispos, obispos y cosas memorables de sus sedes. Madrid. D. Díaz de la Carrera. 1649-1655. 2 v. [608 A source-book of primary importance

for the early history of the church and its sponsorship of art.

BX1425.G6

Hernández, Francisco Javier. Colección de bulas, breves y otros documentos relativos a la iglesia de América y Filipinas. Bruselas. A. Vromant. 1879. 2 v., no il. [608a

Ecclesiastical documents, essential to the study of ecclesiastical architecture and art.

BX1401.H4

Ilustraciones de libros de viajes por América tomadas de ejemplares de la Biblioteca nacional (*Prensa*, Buenos Aires, 24 mayo 1936, sec. 7, 1 p., 8 il.) [609

Photographs of colonial travel prints, of costumes, landscapes and animals. No text.

DLC

International congress of the history of America, II; Buenos Aires 1937. Segundo congreso internacional de historia de América. Buenos Aires. Academia nacional de la historia. 1938. v. 3, il. [609a See item 601f.

E11.C842

Jesuits. Cartas edificantes y curiosas escritas de las misiones estrangeras por algunos misioneros de la Compañia de Jesus. Madrid. Vda. de M. Fernandez. 1753-1757. 16 v., il. [610 A Spanish translation of item 610e. It is not complete, since the original printing was finished only in 1776.

BU2290.A3 1753

Jesuits. Histoire du massacre de plusieurs religieux de S. Domingue, de S. Francois, et de la Compagnie de Iesus, et d'autres chrestiens; item diverses lettres escrits par aucuns de ladite Compagnie. Valenciennne. I. Vervliet. 1620. 139 p., no il. [610a These Jesuit letters are chiefly from Mexico and South America.

F1231.J58

Jesuits. Instructive and curious epistles from Catholic clergymen of the Society of Jesus in China, India, Persia, the Levant, and either America. Dublin. T. O'Gorman. 1839. 373 p., no il.

[610b

Selections from item 610d.

DLC

Jesuits. *Lettres du Iappon, Perv et Brasil.* Paris. T. Brumen. 1578. 112 p., no il. [610c]

Letters describing missionary activities.

DLC

Jesuits. *Lettres édifiantes et curieuses, écrites des missions étrangères.* Paris. C. Le Gobien, etc. 1702-1776. 34 v., no il. [610d]

The principal collection of letters from Jesuit missions. This collection has been drawn upon for many other editions and translations, wholly, or in part.

DLC

Jesuits. *Lettres édifiantes et curieuses écrites des missions étrangères.* Lyon. J. Vernarel. 1819. 14 v., il. [610e]
In this edition of item 610d, v. 4-5 deal with the Americas.

BV2290.A2 1819

Jesuits. The travels of several learned missionaries of the Society of Jesus, into divers parts of the Archipelago, India, China, and America. London. R. Gosling. 1714. 335 p., 2 il.

[610f]

Selections (abridged) from item 610d.

BV2290.A5E5

Jesuits. Travels of the Jesuits into various parts of the world, compiled from their letters. Mr. Lockman, *ed.* London. J. Noon. 1743. 2 v., no il. [610g]

A selection from item 610e.

BV2290.T8 1743

Jiménez de la Espada, Marcos, ed. *Relaciones geográficas de Indias.* Madrid. M. G. Hernández. 1881-1897. 4 v., no il. [611]

Colonial source material, from reports of the monastic orders to travellers' accounts. Especially Argentina, Bolivia, Peru and Ecuador.

F3401.373

Juan y Santacilia, Jorge & Ulloa, Antonio de. *Relación histórica del viaje a la América Meridional.* Madrid. Antonio Marín & Juan de Zuñiga. 1748. 4 v., il., maps. [611a]

Descriptions of Cartagena, Portobello,

Panama, Guayaquil, Quito, Lima, Concepcion de Chile, and Santiago; valuable maps of the harbors and cities, as well as illustrations of pre-Columbian ruins.

F2221.U421

———. *A voyage to South America.* London. L. Davis & C. Reymers. 1758. 2 v., 7 il. [612]

First English translation, somewhat abridged, of item 611a.

F2221.V425

León Pinelo Antonio de. *Epítome de la biblioteca oriental i occidental, náutica i geográfica.* Buenos Aires. Bibliófilos argentinos. 1919. 230 p., no il. [613]

Facsimile of item 613a.

Z1601.L551

———. *Epítome de la biblioteca oriental y occidental, nautica y geográfica.* Madrid. I. González. 1629. 230 p., no il. [613a]

This is the most complete general bibliography of its day on travels, geographical and missionary reports, and includes manuscripts in Spanish archives as well. The second part deals with America.

Z1601.L55

———. *Epítome de la biblioteca oriental y occidental, nautica y geografica.* Madrid. F. Martínez Abad. 1737-1738. 3 v., no il. [613b]

Second edition of item 613a enlarged and annotated by Andrés Gonzáles Barcia Carballido y Zúñiga. In this case the second volume deals with America.

Z1601.L56

López Martínez, Celestino. *Notas para la historia del arte; arquitectos, escultores y pintores vecinos de Sevilla.* Sevilla. Rodríguez, Giménez. 1928-1930. 244 p., no il. [613c]

Notices of artists, transcribed from documents in the Archivo de protocolos notoriales in Seville. These include a considerable number of contracts for work to be sent to the New World, which are of importance in checking imports and their influence. Indexes of artists and places.

N7111.S5L6

Lozoya, Juan Contreras y López de Ayala.

Historia del arte hispánico. Barcelona. Salvat. 1931-1940. v. 1-3, il. [613d
Comments on colonial Hispanic art in the Americas are included in the general history, along with Portuguese architecture and painting. Specifically, there are references to architecture in Santo Domingo and Mexico, in the chapter on *El gótico oceánico* (v. 2), to Mexican architecture, in the chapter on *Plateresco y la reacción purista en América* (v. 3), and references to the murals in the monastery of Actopan, as the sole information on Mexican colonial painting. This is a good example of the degree to which Spanish American art is still unknown in Spain itself. Further volumes are to follow.

N7101.L6

———. Notas para la historia del arte; desde Jerónimo Hernández hasta Martínez Montañés. Seville. Rodríguez, Giménez. 1929. 281 p., no il.

[613e

A continuation of item 613c. This includes documents on Jerónimo Hernández de Estrada, on his contemporaries, and on Juan Martínez Montañés.

N7111.S5L63

———. Notas para la historia del arte; desde Martínez Montañés hasta Pedro Roldán. Seville. Rodríguez, Giménez. 1932. 279 p., no il. [614

A continuation of item 613c. This includes documents on Juan Martínez Montañés, on his contemporaries, and on Pedro Roldán.

N7111.S5L64

Navarro, José Gabriel. Aportación al estudio de la cultura española en las Indias. Madrid. Sociedad española de amigos del arte. 1930. p. 39-87, 366 il. [614a

See item 618.

Palomino de Castro y Velasco, Acisclo

Antonio. El museo pictórico y escala óptica. Madrid. L. A. de Bedmar. 1715-1724. 3 v., il. [615

This was the book of theory which probably most influenced colonial painters (v. 1. Teórica de la pin-

tura) and whose technical formulas they consulted (v. 2. Práctica de la pintura). The last volume (v. 3. Noticias, elogios, y vidas de los pintores y escultores eminentes españoles) contains references to artists who went out to the colonies.

ND1130.P3 1795

———. Las vidas de los pintores y estatuarios eminentes españoles. London. H. Woodfall. 1742. [615a

An abridgment of v. 3 of item 615.

ND812.P25

Paz, Julián. Catálogo de la Colección de documentos inéditos para la historia de España. Madrid. Instituto de Valencia de San Juan. 1930. 2 v., no il. [616

Directory to the documents of item 601a.

DP3.C693

Polley, George H. Architecture and furniture of the Spanish colonies; 17th and 18th centuries. Boston. 1901.

[616a

NBB

Poma de Ayala, Felipe Huamán. Nueva corónica y buen gobierno. Paris. Institut d'ethnologie. 1936. 1178 p., il. [617

An illustrated chronicle from Peru; probably completed about 1613, after twenty or thirty years of work. Facsimile of the original manuscript in the Kongelige bibliotek, Copenhagen. The final section deals with the colonial cities, from Panama to Chile.

F3444.P75

Porcacchi da Castiglione, Thomaso. L'isole piu famose del mondo. 2 ed. enlarged. Venetia. S. Galignani & G. Porro. 1576. 201 p., 47 maps.

G500.P82

[617a
P. 154-184 relate to America, and include maps and descriptions of Mexico City (Temistitán), the mysterious "isola et terra di Santa Croce, overo Mondo Nuovo," Santo Domingo, Cuba and various smaller islands.

Read, Benjamin Maurice. Chronological digest of the "Documentos inéditos del Archivo de las Indias". Albuquerque

que. Albright & Anderson. 1914.
161 p., no il. [617b]

An index, arranged chronologically,
by years, to item 601a.

E123.C71

Sociedad española de amigos del arte.

Aportación al estudio de la cultura
española en las Indias; catálogo general
ilustrado. Madrid. Espasa
Calpe. 1930. 87 p., 366 il. [618]

Two forewords, and rare illustrations,
make this an important text. The
first foreword by Gervasio de Arti-
ñano discusses the historical back-
ground of colonial Spanish America,
stressing the cultural benefits brought
by Spain. The second (p. 39-87) is by
José Gabriel Navarro; an exceptionally
clear and succinct statement of the
way the colonial arts developed; with
separate essays on *Arquitectura civil*,
Arquitectura religiosa, *Escultura*, *Pin-
tura*, *Las artes industriales*.

N6502.S6

Solá, Miguel. Historia del arte hispano-
americano; arquitectura, escultura,
pintura y artes menores en la América
española durante los siglos XVI,
XVII, XVIII. Barcelona & Buenos
Aires. Labor. 1935. 341 p., 218 il.

[619]

The only general handbook on Latin
American colonial art. The sections
devoted to various regions are brief,
but crowded with facts, most of which
are accurate. Artistic appraisal is
unusually good and there is a useful
bibliography.

N6502.S63

Solórzano Pereira, Juan de. Disputa-
ciones de Indiarum ivre, sive De
iusta Indiarum Occidentalium in-
quisitione, acquisitione et retentione
tribus libris comprehensam. Matriti.
F. Martínez. 1629-1639. 2 v., no il.

[619a]

First printing (Latin) of a treatise
of information on the laws of the New
World, with information about its
ecclesiastical and secular organization,
and descriptions.

F1411.S68

———. *Política indiana*. Madrid. D.
Díaz de la Carrera. 1648. 3 v., no il.
[619b]

First Spanish edition of item 619a.

F1411.S69

———. *Política indiana*. Madrid &
Buenos Aires. Compañía ibero-ameri-
cana. 1930. 5 v., no il. [619c]

New edition of item 619b.

F1411.S697

Spain, Ministerio de fomento. *Cartas de
Indias*. Madrid. M. G. Hernández.
1877. 877 p., il. [619d]

Documents of New Spain (including
Guatemala), Peru, and the Rio de la
Plata; especially those from mission-
aries are of use for the history of art.
The illustrations are facsimiles of
documents and maps.

E123.S73

Spain, Ministerio de trabajo y previsión.

Disposiciones complementarias de las
Leyes de Indias. Publicaciones de
la Inspección general de inmigración;
ser. D, Estudios históricos. Madrid.
Sáez hnos. 1930. 3 v., no il. [619e]
A selection of typical laws which
define and illustrate the colonial
policy of Spain, made from the com-
pilation in 42 volumes made by
Manuel José de Ayala in the second
half of the 18th century. Many of
these shed light on the relation
between the civil powers and the
plastic arts.

DLC

Streit, Robert & Dindinger, Johannes,
Bibliotheca missionum. Münster i.W.
Aachen. 1916-1939. 11 v., no il.

[620]

This great bibliography of the sources
of missionary history is an indis-
pensable aid to any study of colonial
culture. Only the first three volumes
are pertinent here: v. 1. Grundle-
gender und allgemeiner teil; v. 2.
Americanische missionsliteratur, 1493-
1699; v. 3. *Americanische missions-
literatur*, 1700-1909. Each volume
has a series of indexes where the texts
are listed by author, by subject, and
by the people and the places they
deal with.

Z7838.M6S9

Toledo museum of art. Catalogue; deco-
rative arts of Spain and Spanish
America. Toledo, Ohio. 1930. 16

p., no il. [621
An exhibition of 155 objects, the colonial group drawn principally from the Marie D. Gorgas collection of silver (not listed individually) and the Freyer collection. It includes some 25 paintings. Notes are brief and popular.

DLC

Veitia Linaje, José de. Norte de la contratación de las Indias Occidentales. Sevilla. J. F. de Blas. 1672. 2 v. in 1. [622

An abstract of the laws of the Indies, often applying to church building and decoration.

F3688.W5V35

Viñaza, Cipriano Muñoz y Manzano. Adiciones al Diccionario histórico de los mas ilustres profesores de las bellas artes en España de D. Juan Agustín Ceán Bermúdez. Madrid. Húerfanos. 1889-1894. 4 v., no il. [623
See item 600.

N7112.V7

Wilder, Elizabeth. Call for pioneers (*College art journal*, New York, v. 1, no. 1, nov. 1941, p. 6-9, no il.) [624
General outline of the types of work awaiting scholars in the field of colonial Latin American art.

Architecture

Angulo Íñiguez, Diego. Planos de monumentos arquitectónicos de América y Filipinas existentes en el Archivo de Indias. Sevilla. Laboratorio del arte, Universidad de Sevilla. 1933-1940. 5 v., 232 il. [625

This is one of the fundamental publications for the study of colonial architecture. Three volumes are devoted to facsimiles of drawings now in the Archivo de Indias: plans and elevations of buildings of all kinds, maps and views of towns, missions and gardens. The two volumes of text describe the drawings, and publish any inscriptions. There is no commentary.

NA702.A6

La arquitectura colonial española (*Bol-etín de la Unión panamericana*, Wash-

ington, v. 41, no. 1, jul. 1915, p. 73-79, 4 il.) [626

Résumé of an article by Marrión Wilcox in *Architectural record*, New York (item 670).

F1403.B957

Arquitectura colonial hispano americana; exposición de la Sociedad central de arquitectos (*Revista de arquitectura*, Buenos Aires, v. 26, no. 235, jul. 1940, 2 p., 8 il.) [627
An account of the exhibition of photographs of Spanish American colonial architecture arranged by the Argentine architects Greslebin and Buschiazzo for the Congreso panamericano de arquitectos, V, in Montevideo, March 1940, and later shown again at the Amigos del arte, Buenos Aires.

NA5.R37

Bevan, Bernard. History of Spanish architecture. London. B. T. Batsford. 1938. 199 p., 149 il. [628
Various passages in this condensed treatment of Spanish architecture refer to the American colonies, especially Mexico, and tend to prove the consistency of colonial and European styles.

NA1301.B4

Briggs, Martin Shaw. Baroque architecture in Spain, Portugal, and Spanish America (*Baroque architecture*, London. T. F. Unwin. 1913. p. 178-192, 9 il.) [629

General remarks, principally on Mexico, followed by a bibliography. The author finds a similarity between Mexico and southern Italy.

NA590.B7

Buenos Aires, Universidad nacional, Instituto de investigaciones históricas. Estudios y documentos para la historia del arte colonial, v. 1. Buenos Aires. 1934. 186 p., 45 il. [630
This book consists of two parts: *Arquitectura virreinal* (p. 1-111) by Martín S. Noel, and an *Adición documental* (p. 112-186) by José Torre Revello. The essay by Noel is a second presentation, in lectures for the Unión ibero-americana (Buenos Aires, 1932) of the lectures on *La arquitectura protovirreinal* published

under the title *Teoría histórica de la arquitectura virreinal* (item 657) with the addition of more material on "Reacciones criollas y otras corrientes estéticas . . . en la arquitectura hispano-americana." The documents are in three groups: *Arquitectura religiosa*, *Ciudades y plazas*, and *Arquitectura civil*; they deal with Panama, Chile, Peru and Ecuador. In each case there are reproductions of plans and drawings, accompanied by an explanatory text which quotes freely from the document. This material is of basic importance.

N6502.B8

Buschiazzo, Mario J. La arquitectura colonial en Hispano América. Buenos Aires. Sociedad central de arquitectos. 1940. 177 p., 16 il. [631] The catalog for a collection of 140 photographs of colonial architecture in all the countries of the Western hemisphere, prepared for the Pan American congress of architects, V, Montevideo 1940. The text, of some twenty pages, is printed in Spanish, French, English and Portuguese, and includes a brief summary of architectural history in each country, as well as notes on each photograph.

NA702.P3

—. Indigenous influences on the colonial architecture of Latin America (*Bulletin of the Pan American union*, v. 75, no. 5, may 1941, p. 257-265, 7 il.) [632]

A discussion of Indian motifs in Mexican and Andean architecture, and their appearance in Spain.

F1403.B955

—. Perlen der amerikanischen kolonial architektur (*Lasso*, Buenos Aires, v. 3, no. 2, aug. 1935, p. 65-79, 15 il.) [633]

The author selects a group of outstanding baroque and renaissance monuments from all over the region.

F2801.L36

Cathedraes do Novo Mundo, América do norte (*Boletim da União panamericana*, Washington, v. 1, no. 2, ag. 1911, p. 74-96, 23 il.) [634]

Translated from *Bulletin of the Pan*

American union, Washington (item 638).

F1403-B965

Cathedraes do Novo Mundo; América do Sul (*Boletim da União panamericana*, Washington, v. 1, no. 1. jul. 1911, p. 6-20, 16 il.) [635]

Summary of an article by Fannie H. Gardiner, *Bulletin of the Pan American union*, Washington (item 642).

F1403.B965

Cathédrales du Nouveau Monde; Amérique du Nord (*Bulletin de l'Union panaméricaine*, Washington, v. 1, no. 4, oct. 1911, p. 178, 23 il.) [636]

Translated from *Bulletin of the Pan American union*, Washington (item 638).

F1403.B96

Cathédrales du Nouveau-Monde; Amérique du Sud (*Bulletin de l'Union panaméricaine*, Washington, v. 1, no. 3, sept. 1911, p. 119-127, 10 il.) [637]

Summary of an article by Fannie H. Gardiner, *Bulletin of the Pan American union*, Washington (item 642).

F1403.B96

Cathedrals of the New World; North America. (*Bulletin of the Pan American union*, Washington, v. 29, no. 4, oct. 1909, p. 726-750, 24 il.) [638]

The cathedrals of Santo Domingo, Havana, Mexico, Guadalajara, Morelia, Guatemala, Antigua (Guatemala), San Salvador, Leon (Nicaragua), San Jose (Costa Rica), Tegucigalpa (Honduras), are illustrated; there is little architectural description.

F1403.B955

Chacón y Calvo, José María. Capitulaciones para la edificación de las primeras iglesias en América (*Revista de arqueología*, Habana, v. 1, no. 1, ag. 1938, p. 12-19, no il.) [639] Published document signed in Sevilla May 27, 1510 by Alonso Rodríguez, architect of the cathedral, indicating plans for churches in America.

F1769.R5

Conferencias del señor Martín S. Noel sobre la arquitectura colonial en América del Sur (*Boletín del Instituto de investigaciones históricas*, Buenos Aires, v. 8, no. 43-44 en.-jun. 1930, p. 354-360, no il.) [640]

Program and résumés of the eight lectures given by Noel at the University of Seville. These were later printed in book form (item 657).

F2801.B96

De Bekker, L. J. Beauty in Latin American churches (*International Studio*, New York, v. 78, no. 317, oct. 1923, p. 50-53, 4 il.) [641]

Rambling appreciation of the cathedrals of Santo Domingo, Habana, and Mexico City; unimportant.

N1.I6

Gardiner, Fannie H. Cathedrals of the New World; South America (*Bulletin of the Pan American union*, Washington, v. 29, no. 6, dec. 1909, p. 1031-1050, 18 il.) [642]

The Cathedrals of Panama, Bogota, Caracas, Quito, Lima, Arequipa, Sucre, Santiago de Chile, Buenos Aires, Cuzco, Montevideo, Asuncion, Rio de Janeiro, and Para are illustrated; meagre description.

F1403.B955

Gillet, Louis. Le baroque espanol et le Nouveau-Monde (*Renaissance*, Paris, v. 19, no. 10-12, oct.-dec. 1936, p. 5-6, 2 il.) [643]

General remarks about the baroque style, almost entirely in relation to Spain.

N2.R25

Guido, Ángel. La arquitectura hispanoamericana a través de Wölfflin. Rosario. Tierra. 1927. [644]

CtY

———. El azulejo polícromo en la arquitectura hispanoamericana (*Prensa*, Buenos Aires, 27 dic. 1928, sec. 2, 1 p., no il.) [645]

General remarks on the role of the colonial painted tile.

DLC

———. Diversidad barroca en el arte hispanoamericano (*Prensa*, Buenos Aires, 1 en. 1927, sec. 3, 1 p., 8 il.) [646]

Discusses the types of formal composition employed in the 18th century churches according to the categories of Wölfflin.

DLC

———. Diversidad barroca en el arte hispanoamericano (*Revista del Colegio*

de arquitectos de la Habana, Habana, v. 12, no. 11, dic. 1928, p. 7-11, 1 il.) [647]

Further notes on American baroque, explained by Wölfflin's categories, with the intention of demonstrating the independence and originality of the New World styles. This the author attributes to the aboriginal local styles.

Harth-Terré, Emilio. El arco de medio punto de la arquitectura virreinal (*Arquitectura*, Habana, v. 7, no. 77, dic. 1939, p. 475-477, 2 il.) [648]

By geometric diagrams he explains the peculiar profile of the so-called Cuzco arch.

NA5.A84

Kochnitzky, León & Pomes, Mathilde. L'art baroque américain (*Renaissance*, Paris, v. 19, no. 10-12, oct.-déc. 1936, p. 3, il.) [649]

Foreword to a special number devoted to baroque of the western hemisphere, by its compilers. They emphasize the lack of material on the art of the Americas.

N2.R25

Lampérez y Romea, Vicente. La arquitectura hispanoamericana en las épocas de la colonización y de los virreinos (*Raza española*, Madrid, v. 4, no. 40, abr. 1922, p. 44-61, 6 il.) [650]

A lecture surveying general types of colonial architecture in Latin America. Based on secondary sources.

AP60.R15

Llaguno y Amfrola, Eugenio. Noticias de los arquitectos y arquitectura de España desde su restauración. Juan Agustín Ceán-Bermúdez, ed. Madrid. Imprenta real. 1829. 4 v., no il. [651]

In v. 3 and 4 will be found biographies and documents on the principal Spanish and Italian architects and engineers who worked in the Americas. Of first importance.

NA1312.L8

López de Arenas, Diego. Carpintería de lo blanco y tratado de alarifes. Madrid. 1633. [652]

An important builder's handbook, known and used in the colonies.

———. Carpintería de lo blanco y tra-

tado de alarifes. Madrid. M. Gabano. 1867. 256 p., 256 il. [653]
Republishes the 1633 edition of item 652.

TH5603.L6 1867

Maggiorotti, Leone Andrea. *Architetti militari italiani nell'America latina (Architetti e architetture militari)*. Roma. Stato. 1939, v. 3, p. 279-338, 51 il.) [654]

The best general account of fortifications in the colonial period. The author lists scores of Italian architects and gives some account, not entirely accurate, of their buildings. The section on Brazil is especially good, although there are no photographs of actual buildings.

NA490.M3 1939a

Navarro, José Gabriel. *Arquitectura civil en América; la casa urbana (Anales de la Facultad de arquitectura, Montevideo, no. 1, 1938, p. 119-153, no il.)* [655]

Invaluable. Regional types of the colonial house in Latin America are described in respect to plans, material, and decoration, and referred back to the Roman Andalusian house.

NA5.A81

Reprinted in *Boletín de obras públicas y comunicaciones*, Quito, v. 4, no. 41-46, jul.-dic. 1939, p. 39-53, no il.

DLC

———. *El municipio en América durante la asistencia de España*. Madrid. Artes gráficas. 1930. 98 p., no il. [656]

A lecture delivered in Madrid in 1929 on the structure of the colonial Spanish American city. Of value in interpreting documents relating to public buildings and churches.

J52061.A5N3

Navarro, José Gabriel. *Novedades y originalidades en las formas de la arquitectura hispano-americana de los siglos XVI, XVII y XVIII (Revista de arquitectura, Buenos Aires, v. 24, no. 212, ag. 1938, p. 369-372, no il.)* [656a]

A lecture at the Sociedad central de arquitectos of Buenos Aires in which the author presents his opinion that certain architectural devices of the late

Renaissance originated in the New World.

NA5.R37

Noel, Martín S. *Algunos documentos inéditos del Archivo de Indias, referentes a la arquitectura colonial (Boletín de la Academia nacional de la historia, Buenos Aires, v. 5, 1928, p. 49-55, no il.)* [656b]

F2801.A22

———. *Teoría histórica de la arquitectura virreinal. Primera parte: La arquitectura protovirreinal*. Buenos Aires. J. Peuser. 1932. 252 p., 136 il., map. [657]

Four essays, originating in lectures at the University of Seville: one deals with Spanish architecture of the period of the Conquest, the others with the early monuments of South America, Spanish architects who came to the New World, and the influence of local Spanish style there. Buildings of the Dominican Republic are given unusually full treatment. Each lecture is followed by a section of illustrations with descriptive text. Bibliography. A second version of this essay, *Arquitectura virreinal*, was published in the volume entitled *Estudios y documentos para la historia del arte colonial* (item 630).

NA820.N6

Nuttall, Zelia. *Ordinances concerning the laying out of new towns (Hispanic American historical review, Baltimore, v. 4, no. 4, nov. 1921, p. 743-753, no il.)* [658]

A basic discussion of the Spanish legislation for town planning in the 16th century. The original article (in Spanish) was reprinted in the same magazine in English (v. 5, no. 2, may 1922, p. 249-254, il.) and also issued as a reprint.

NA9102.A6

Pan American congress of architects, V, Montevideo, 1940; Comité argentino. *La arquitectura colonial en Hispano América; catálogo razonado*. Buenos Aires. Sociedad central de arquitectos. 1940. 177 p., 16 il. [659]
See item 631.

Pijoan, Joseph. *History of art*. New

- York and London. Harper & bros. 1927-1928. 2 v., il. [660]
A few pages of the chapter on Spanish baroque (v. 3, p. 399-404, 11 il.) describe colonial monuments, principally in Mexico, and also the *talavera* ware of Puebla. Photographs, without description, appear elsewhere in the text.
N5300.P62
- Rivière, Ernest M.** Corrections et additions à la Bibliothèque de la Compagnie de Jésus. Toulouse. 1911-1917. 4 v., no il. [660a]
Supplement to item 596b.
Z7840.J5B3
- San Antonio, Juan de.** Bibliotheca universa franciscana. Matriti. V. Matris de Agreda. 1731. 3 v., no il. [661]
A rich source of information on Franciscan reports from the Americas.
- Schubert, Otto.** Geschichte des barock in Spanien. Esslingen. P. Neff. 1908. 424 p., il. [662]
Brief mention of Spanish architects who worked in America. (p. 75).
NA1306.S4
- . *História del barroco en España.* Madrid. S. Galleja. 1924. 461 p., 293 il. [663]
The Spanish translation of item 662.
NA1306.S43
- Sitwell, Sacheverell.** Southern baroque art. London. G. Richards. 1924. 319 p., il. [664]
Includes a highly colored essay on colonial architecture entitled *Mexico* (p. 217-278, no il.) but dealing also with Peru, Paraguay and Brazil; provocative, though often misinformed.
N6410.S5
- . Spanish baroque art, with buildings in Portugal, Mexico, and other colonies. London. Duckworth. 1931. 112 p., 24 il. [665]
A variation of item 664 including the essays on New World architecture.
NA1306.S5
- Sociedad central de arquitectos, Buenos Aires.** La arquitectura colonial en Hispano América. Buenos Aires. 1940. [666]
See item 631.
- Torre Revello, José.** De arquitectura colonial (*Azul*, Azul, Argentine Republic, v. 2, no. 8, en.-feb. 1931, p. 55-74, 2 il., plan.) [667]
Important study of the field of colonial architecture, the type of problems it offers, and possibilities for scholarship.
AP63.A92
- . Francisco Becerra, un gran arquitecto extremeño que trabajó en América (*Prensa*, Buenos Aires, 11 dic. 1938, sec. 2, 1 p., 3 il.) [668]
A Spanish architect who helped plan the cathedrals of Mexico, Puebla, Lima, and Cuzco.
DLC
- Torres Lanzas, Pedro.** Relación descriptiva de los mapas, planos, etc. de las antiguas audiencias de Panamá, Santa Fe y Quito existentes en el Archivo de Indias. Madrid. Revista de archivos, biblioteca y museos. 1904. 185 p., il. [669]
Valuable maps and plans and elevations of buildings, in the territory of Panama, Colombia, and Ecuador. Originally published in the *Revista de archivos, bibliotecas y museos.*
Z6027.P17T6
- Wilcox, Marrion.** Certain phases of Spanish colonial architecture (*Architectural record*, New York, v. 37, no. 6, june 1915, p. 535-546, 9 il.) [670]
One of the earliest efforts to present the unified baroque of Latin America. Although the author cites examples from a number of regions all but one of the photographs are of Mexican buildings.
NA1.A6
- ## Minor arts
- Cavestani, Julio.** La real fábrica de platería (*Boletín de la Sociedad española de excursiones*, Madrid, v. 31, no. 3, 1923, p. 284-295, 6 il.) [671]
An account of the last great epoch of Spanish silver under Antonio Martínez in the late 18th century.
F3701.A2
- Eberlein, Harold D.** Furniture of colonial Latin America (*Good furniture*, Grand Rapids, v. 9, no. 6, dec. 1917, p. 383-392, 17 il.) [672]
A general report, of real value for inter-related stylistic currents.
TS840.G6

Harrington, J. W. Spanish American colonial silver (*International studio* New York, v. 90, no. 375, aug. 1928, p. 27-32, 11 il.) [673]
A serious article based on the collections of Charles V. Drew, John G. Baragwanath, and Ramírez de Velasco. Fine photographs.

N1.I6

Hutchinson, Hubbard. Spanish and Spanish colonial silver (*International studio*, New York, v. 96, no. 398, July 1930, p. 48-51, 6 il.) [674]
The important collection of Mario Ramírez of Buenos Aires, long in New York. Especially rich in ecclesiastical silver.

N1.I6

Medina, José Toribio. Bibliografía numismática colonial hispanoamericana. Santiago de Chile. 1912. 198 p., il. [675]

A bibliography of colonial publications on metals, among which various items deal with artists and local craftsmen who practised the metal crafts, especially the making of coins and medals.

Z6869.S72M3

———. Medallas coloniales hispano-americanas. Santiago de Chile. 1900. 124 p., 119 il. [676]
Descriptions and illustrations of a large number of political and religious medals of the colonial period.

CJ6303.M4

Quintero y de Atauri, Pelayo. Sillas de coro. 2 ed. Cadiz. Real academia hispano-americana de ciencias y artes. 1928. [677]

In this book on carved choir-stalls the *quarto grupo* (p. 191-220) deals with *Arte virreynal*, with examples from Mexico and Peru. Seven illustrations. (First ed. Madrid. Ibérica. 1908.)

NN

Torre Revello, José. El gremio de plateros en las Indias Occidentales. Publicaciones del Instituto de investigaciones históricas, no. 61. Buenos Aires. Universidad. 1932. 32 p., no il. [678]
11 valuable documents dealing with silversmiths' guilds in Mexico, Peru, Guatemala, Chile, Habana and the

viceroyalty of Buenos Aires.

HD6473.S744S55; F2801.B98 no. 61

Wenham, Edward. Spanish-American silver in New Mexico (*International studio*, New York, v. 99, no. 410, July 1931, p. 31-33, 7 il.) [679]

Generalizations about Spanish colonial silver, based on an Albuquerque collection, with good illustrations, and descriptions of types and methods of manufacture.

N1.I6

———. Spanish-American silver work (*Apollo*, London, v. 25, no. 148, apr. 1937, p. 179-186, 17 il.; v. 26, no. 155, nov. 1937, p. 258-264, 16 il.) [680]
A very fine analysis with special emphasis on domestic pieces. Excellent photographs.

N1.A255

Williams, Arthur Durward. Spanish colonial furniture Milwaukee. Bruce. 1941. 136 p., 75 il. [681]

A book of photographs, measured drawings and specifications for constructing furniture in imitation of colonial examples chosen mostly from the New Mexico region.

TT197.W75

Painting

Flores Aráoz, José. Visión panorámica de la pintura en el siglo XVII (*Crónica*, Lima, 7 abr. 1937) [681a]

An account of the colonial painters of Mexico, Guatemala, Quito, Cuzco, Lima and Bogota.

Guido, Ángel. Estimativa moderna de la pintura colonial (*Boletín de la Academia nacional de la historia*, Buenos Aires, v. 15, 1941, p. 405-427, no il.) [681b]

F2801.A22

SOUTH AMERICA

Acarete du Biscay. An account of a voyage up the river de la Plata and thence over land to Peru. Voyages and discoveries in Spanish America. London. S. Buckley. 1698. 79 p., 1 map. [681c]

Translation of item 681d.

F2221.V97

———. Relation des voyages du Sieur Acarete du Biscay dans la riviere de la Plate et de là par terre au Perou (Thevenot, M. *Relations de divers voyages curieux*. Paris. 1696. v. 2, 24 p., no il.) [681d]
First publication of an early traveler's account of the River Plate, and a trip over the Andes through Potosi.
G159.T5 1696 v. 2, no. 6

Brabo, Francisco Javier. Colección de documentos relativos a la expulsión de los Jesuitas de la República Argentina y del Paraguay en el reinado de Carlos III. Madrid. J. M. Pérez. 1872. [681e]

Among these papers are the *Inventarios de los bienes hallados a la expulsión de los Jesuitas de los pueblos de Misiones*. These give the fullest description, not only of the material possessions of the missions, but also of their workshops—silver-smithy, musical instrument shop, woodworking, painting, etc.

F2684.B82

Buenos Aires, Universidad nacional, Instituto de investigaciones históricas. Iglesia; cartas anuas de la provincia del Paraguay, Chile y Tucumán de la Compañía de Jesús. Documentos para la historia argentina, v. 19–20. Buenos Aires, J. Peuser. 1927–1929. 2 v., no il. [682]
Jesuit documents, often contributing information pertinent to the history of art. Volume 1 covers 1609–1614, v. 2, 1615–1637.

F2801.D63 v. 19–20

Baucke, Florian. Reise in die missionen nach Paraguay. Wien. A. E. von Schmid. 1829. 164 p., no il. [683]
Mentions mission buildings seen in the 18th century.

BV853.P2P3

Brooklyn institute of arts and sciences. America south of U. S.; as revealed by art. Brooklyn. Brooklyn museum press. 1941. 20 p., 9 il. [684]
A catalog of a loan exhibition of colonial painting, sculpture and minor arts preceded by a general essay on the subject by Herbert Spinden, who or-

ganized the museum's collection in this field.

N6502.B7

Bustamente, Carlos Calixto. El lazarrillo de ciegos caminantes desde Buenos Ayres hasta Lima con sus itinerarios. Gijón. Rovada. 1773. 475 p., no il. [685]

Description of all the towns encountered in an 18th-century journey from Buenos Aires through Bolivia to Peru. Contemporary evaluation of architecture and listing of owners of houses. Valuable for locating monuments.

F2811.B98

2 ed. Buenos Aires. Solar. 1942

F2811.B98 1942

Calancha, Antonio de la. Corónica moralizada del orden de San Agustín en el Peru. Barcelona. P. Lacavalleria. 1639. 922 p., il. [686]
Valuable for dates of Augustinian foundations in Peru, Chile, Ecuador, Bolivia, and Colombia; originally printed in 1630. Continued by Bernardo de Torres (item 707).

F3444.C138

———. Crónica moralizada; páginas selectas. Biblioteca boliviana, no. 1. La Paz. Ministerio de educación, bellas artes y asuntos indígenas. 1939. 224 p., no il. [687]
Selections from item 686.

F3444.C139

Cassani, José. Historia de la provincia de la Compañía de Jesús del Nuevo Reyno de Granada en la América, descripción y relación exacta de sus gloriosas misiones en el reyno. Madrid. M. Fernández. 1741. 2 v. in 1, 1 map. [688]

Information on Jesuit foundations in Colombia and Venezuela.

F2272.C34

Frézier, Amédée François. Relation du voyage de la Mer du Sud aux côtes du Chili, du Pérou, et du Brésil, fait pendant les années 1712, 1713 & 1714. Amsterdam. P. Humbert. 1717. 2 v., 38 il. [689]

Description of cities and their churches along the coasts; special study of Paraguayan missions.

F2221.F86

———. A voyage to the South-sea and along the coasts of Chili and Peru in the years 1712, 1713, and 1714 . . . and an account of the settlement, commerce and riches of the Jesuits in Paraguay. London. J. Bowyer. 1717. 335 p., 38 il. [690]
English translation of item 689.

F2221.F88

Furlong Cardiff, Guillermo. Los Jesuitas y la cultura río-platense. Montevideo. Urta y Curbelo. 1933. 161 p., 23 il., 3 maps. [691]
Important account of the activity of Jesuit architects, painters, sculptors, and other craftsmen in the Paraguayan missions, with some account of their monuments in Argentina and Uruguay (chap. 14–16). Illustrated with Jesuit buildings, sculpture, painting and furniture.

F2831.F86

García Acevedo, Daniel. Contribución al estudio de la cartografía de los países del Río de la Plata; el mapa inédito de Ruy Díaz de Guzmán. Montevideo. Siglo ilustrado. 1905. 34 p., map. [691a]

An interesting map is reproduced in facsimile, with evidence to identify it with the map of Ruy Díaz de Guzmán, and dated between 1596–1612. It shows monastic institutions, churches, colonies of the whole Atlantic coast.

GA641.G3

García y García, José Antonio. Relaciones de los vireyes del Nuevo Reino de Granada, ahora Estados Unidos de Venezuela, Estados Unidos de Colombia, y Ecuador. Nueva York. Hallet & Breen. 1869. 705 p., no il. [692]
Documents dating from 1760 to 1818. The reports made to their successors by the viceroys, one by an archbishop (1789), and an anonymous report of 1772. They cover the modern countries of Colombia, Venezuela, Ecuador, and Panama.

F2272.G3

Guido, Ángel. El espíritu de la emancipación americana en dos artistas criollos (*Revista del Colegio de arquitectos*, Habana, v. 15, no. 11–12, nov.–dic., 1931, p. 9–18, 13 il.) [692a]

The work of Kondori in Bolivia and Aleijadinho in Brazil.

Helms, Anton Zacharias. Tagebuch einer reise durch Peru, von Buenos Ayres an dem grossen Plata flusse, über Potosi nach Lima. Dresden. Walther. 1798. 300 p., no il. [693]

A travel book whose informal comments are often useful and usually entertaining.

F2217.H47

———. Travels from Buenos Ayres by Potosí to Lima. London. R. Phillips. 1806. 92 p., no il. [694]

The English translation of item 693.

F2217.H475

International eucharistic congress, 32nd, Buenos Aires 1934. Exposición de arte religioso retrospectivo. Buenos Aires. 1934. 110 p., il. [695]

The catalog of an impressive exhibit, numbering 619 objects of religious art, of which 441 are American (principally from the Plata region) and the rest European. There is a cursory historical introduction (p. 9–14); the catalog gives titles, attributions, owners, and usually medium and measurements.

Labarbinais, Le Gentil de. Nouveau voyage autour du monde. Enrichi de plusieurs plans, vues et perspectives des principales villes et ports de Pérou, Chily, Brésil, et de la Chine. Paris. Briasson. 1728. 3 v., il. [696]

Contains some references to colonial architecture.

G460.L12

Lizárraga, Reginaldo de. Descripción breve de toda la tierra del Perú, Tucumán, Río de la Plata y Chile (*Historiadores de Indias*. M. Serrano y Sanz, ed. Madrid. Bailly, Baillièrre & hijos. 1909. v. 2, p. 485–678, no il.) [697]

Sixteenth-century travel notes of a Dominican missionary, later Bishop of Paraguay, in Peru, Bolivia, Argentina, Chile, Ecuador and Paraguay. Brief, succinct; of value for dating foundations and for its fuller descriptions of churches and monasteries in Lima. This edition is made from a manuscript copy in the Biblioteca nacional in Madrid of a 17th-century text at

Saragossa. An edition from another manuscript copy is item 699.

F1411.H67

———. *Descripción colonial*. Biblioteca argentina, v. 13-14. Buenos Aires. J. Roldán. 1916. 2 v., no il. [698]

2 ed. of item 697.

E141.L782

———. *Descripción y población de las Indias*. Ed. Carlos A. Romero. Lima. Americana. 1908. 209 p., 1 il. [699] The manuscript copy preserved in the library of the University of San Marcos, Lima; originally published in the *Revista histórica*, Lima, 1907. Text varies slightly from item 697.

E141.L78

Means, Philip Ainsworth. Biblioteca andina (*Transactions of the Connecticut academy of arts and sciences*, New Haven, v. 29, may 1928, p. 271-525, 8 il.) [699a]

This "Part one" of a projected definitive bibliography, deals with chroniclers of the 16th and 17th century who treated of the pre-Hispanic culture of the Andean countries. Inasmuch as many of these writers also deal with the post-conquest, and especially the early ecclesiastical history of the region, it is useful for this bibliography. Excellent, detailed biographical and bibliographical notes. The illustrations are title-pages. A Spanish translation was published in the *Revista universitaria* of Cuzco (v. 14, 1930).

Q11.C9

Meyendorff, Kondratti Egorovich. L'Empire du soleil, Pérou et Bolivie. Paris. Hachette. 1909. 318 p., 123 il., 12 color, 1 map. [700]

Excellent illustrations of the minor colonial architecture of Cuzco and La Paz, Collcampata and other towns. The color plates are taken from paintings by the Russian artists Hemona, Bobrowsky, and Princess Marie Wolkowsky.

F3423.M61

Noel, Martín S. La historia del arte en Sud América durante el período colonial (*Handbook of Latin American studies*, 1937, no. 2. Cambridge.

Harvard university. 1938. p. 505-527, no il.) [701]

A special article, giving a résumé of the main sources for colonial art history in South America. After a short introduction follows a bibliography divided by countries; though the data are sometimes incomplete and inaccurate, this bibliography remains of fundamental value.

Z1605.H23 1937

Pérez-Valiente de Moctezuma, Antonio.

El arte en la época del virreinato (Fronteras; diez ensayos de interpretación. Buenos Aires. Plantié. 1932. p. 43-84, no il.) [702]

This lecture, delivered at the Academia nacional de bellas artes, discusses in general fashion the characteristics of architecture and minor arts of that period.

N27.P37

Piezas incorporadas recientemente a las colecciones del Museo de Luján (*Prensa*, Buenos Aires, 9 set. 1934, sec. 5, 1 p., 11 il.) [702a]

Colonial furniture (and one painting) much of which was in the Ambrosetti collection.

DLC

Rosario, Museo histórico provincial. Exposición de arte religioso retrospectivo; coronación de la Virgen del Rosario. Rosario. Colegio San José de artes y oficios. 1941. 59 p., 140 il. [703]

Catalog of an exhibition of colonial art of South America held in October 1941. There is an *Estudio histórico y estético* by Ángel Guido, who presented the pictures belonging to the museum (p. 21-58); he develops the thesis that colonial painting was "medieval". Valuable illustrations.

N7823.R6A3

Sepp von Reinegg, Anton. Neuvermehrte reiss-beschreibung wie selbe auss Hispanien in Praguariam kommen. Passau. G. A. Höller. 1698. 336 p., no il. [703a]

Very early report of missionary activities, in the river Plate region, from a Jesuit. Especially good for the Paraguayan settlements.

F2671.S47

Techo, Nicolás del. Historia de la provincia del Paraguay de la Compañía de Jesús. Madrid. A. de Uribe. 1897. 2 v., no il. [704]
Abridged Spanish translation of item 705.

NNMMo

———. Historia provinciae Paraquariae Societatis Jesu. Leodii. Joan. Mathiae Hovii. 1673. [705]
An important source for general information, with a minimum of specific references.

F2684.T25

———. The history of the provinces of Paraguay, Tucuman, Rio de la Plata, Paraná, Guaiara and Uriaca; and something of the kingdom of Chili (Churchill, Awnsham & John. *A collection of voyages and travels*. London. 1704. v. 4, p. 636-749, no il.) [706]
Abridged English translation of item 705. In later editions this appears in v. 6 of Churchill's *Collection*.

G160.C56 1732

Torres, Bernardo de. Crónica de la provincia peruana del Orden de los ermitaños de S. Agustín. Lima. 1657.

[707]

Continuation of the chronicle of Antonio de la Calancha (item 686).

NNNCd

Architecture

Benavides Rodríguez, Alfredo. La arquitectura en el vireinato del Perú y en la capitanía de Chile. Santiago de Chile. Ercilla. 1941. 358 p. 256 il.

[708]

A serious attempt to separate the currents in Peruvian building of the colonial period, but without new documentary research. The photographs, though numerous, are poorly reproduced. The section on Chile (p. 159-352) presents new information on Toesca and neo-classicism. Bibliography.

NA910.B4

Guido, Ángel. Ampliación de los planes de estudios de las facultades de arquitectura de la república; con la introducción de un curso especial sobre

"Historia de la arquitectura y ornamentación pre y post-colombiana." (*Fusión hispano-indígena en la arquitectura colonial*. Rosario. Casa del libro. 1925. p. 129-137, no il.)

[709]

A paper originally read in the Congreso universitario argentino, II, Buenos Aires, 1936. The author urges the teaching of a critical course in South American architecture, as the only true basis for future architecture in the Americas.

NA820.G8

———. Arqueología y estética de la arquitectura criolla. Buenos Aires. Colegio libre de estudios superiores. 1932. 32 p., no il. [710]

A lecture on the fusion of Spanish and Indian art into a creole art in the colonial period. This took place especially in Mexico, Peru, Bolivia, Central America, Ecuador, Argentina, Chile and Brazil. The author lists the indigenous elements that he finds in creole architecture, principally decorative. He does not cite examples. Reprinted in item 14.

NA702.G78

———. El barroquismo hispano-incáico a través de la teoría de Wölfflin (*Arquitectura*, Montevideo, v. 13, no. 118, set. 1927, p. 279-283, 1 diagram.)

[711]

Reprinted from *Arquitectura*, Rosario. Statement of a theory of architectural decoration.

NA5.A81

———. Einfluss der landschaft auf das südamerikanische barock (*Ibero-amerikanisches archiv*, Berlin, v. 13, no. 2, jul. 1939, p. 148-157, no il.) [712]
A lecture delivered at the University of Berlin on Indian influence in the formation of the colonial styles of architecture in South America.

F1401.I24

———. El estilo mestizo o criollo en el arte de la Colonia (*Congreso internacional de historia de América*; II, Buenos Aires, 1937. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 474-494, no il.) [713]
The author develops his favorite

theme: "*arte español plus arte indio equals arte criollo*", defending in philosophical terms the theory that at least in a region centering around Lake Titicaca the indigenous influence amounts to a variant in style, not an inadequacy in duplication.

E11.C842

———. *Eurindia en la arquitectura americana*. Departamento de extensión universitaria, publicación no. 6. Santa Fe. Universidad nacional del litoral. 1930. 47 p., 30 il. [714
Feeling that there is a "eurindia arqueológica" as well as "eurindia viva", the author explores the colonial architecture of the Andes for clues as to our road in architecture. The details to which he refers (mainly decorative) are more specific than in his other writing; none can be substantiated, however, by reference to the very mediocre illustrations.

NA702.G785

———. *Fusión hispano-indígena en la arquitectura colonial*. Rosario. Casa del libro. 1925. 179 p., 20 il. [715
Five separate essays deal with the theme of the title. Three were originally published in the magazine *Riel y fomento* in 1923 (*Arequipa colonial; Influencia aborigen en la arquitectura colonial: San Lorenzo de Potosí; Patios paceños, Bolivia*). One is a paper read in the Congreso universitario anual II, Buenos Aires 1924. In a longer study entitled *Influencia indígena en la arquitectura colonial peruano y boliviana* the author explores first Spanish and then pre-Columbian architecture and ornament, attempting to find the roots of architectural tradition in Andean South America. Stylistic analysis of the facade of San Lorenzo Potosí, the Compañía and an unidentified house in Arequipa follow. The treatment is general and philosophical; illustrations are drawings by the author.

NA820.G8

———. *La influencia india en la arquitectura colonial* (*Prensa*, Buenos Aires, 20 oct. 1929, sec. 2, 1 p., 8 il.) [716
A general statement on the subject, with an attempt to illustrate the types

of ornament that appear.
DLC

———. *Influencia indígena en la arquitectura colonial peruana y boliviana*. Rosario. Casa del libro. [717
See item 715.

Noel, Martín S. *La arquitectura vi-reinal indo-peruana; orientaciones para su clasificación y estudio* (*Congreso internacional de historia de América, II, Buenos Aires* 1937. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 517-534, no il.) [718
An attempt to establish an ideology suitable to the history of art in the Americas; some bibliographical discussion.

E11.C842

———. *Las artes pre-colombianas y su influencia* (*Fundamentos para una estética nacional; contribución a la historia de la arquitectura hispano-americana*. Buenos Aires. Rodríguez Giles. 1926. p. 153-166, 4 il.) [719
A paper for the Congreso de americanistas, XX, Rio de Janeiro, 1923. Summing up the character of the indigenous and of the Spanish architectural influences, the author lists a series of buildings which he believes show the native mood.

NZ702.N7

———. *El barroco andaluz y la arquitectura de la colonia* (*Contribución a la historia de la arquitectura hispano-americana*. Buenos Aires. J. Peuser. 1921. p. 59-139, 107 il.) [720
Parallel decorative motifs in Andalusian architecture and the colonial monuments of Peru, Bolivia, and the Argentine. The treatment is almost purely descriptive.

NA702.N6

———. *Comentarios acerca del carácter original del barroco andaluz* (*Raza española*, Madrid, v. 9, no. 101-102, mayo-jun. 1927, p. 87-100, 2 il.) [721

Relation of South American baroque to that of southern Spain.

AP60.R15

———. *Contribución a la historia de la arquitectura hispano-americana*.

Buenos Aires. J. Peuser. 1921. 181 p., 41 il. [722]

A group of related essays and lectures, here listed separately when they bear on the subject of this bibliography (items 720, 1279, 2189).

NA702.N6

———. Durante el siglo XVII florece un tipo de arquitectura hispano-americano (*Fundamentos para una estética nacional; contribución a la historia de la arquitectura hispano-americana*. Buenos Aires. Rodríguez Giles. 1926. p. 167-216, 28 il.)

[723]

A lecture given in El círculo of Rosario in 1923. The author comes to the conclusion that an original style did develop in Alto Peru from the Andalusian and Portuguese baroque, and the native styles; he describes a series of buildings in which the new architecture may be seen, but never in specific terms, and the illustrations are too poor for judgement.

NA702.N7 1926

———. España vista otra vez. Madrid. España. 1929. 286 p., il. [724]

The second part of this book is entitled *Desde América*, and includes brief evocative essays on the relationship between Spanish and colonial South American architectural style.

DP42.N6

———. Fundamentos para una estética nacional; contribución a la historia de la arquitectura hispano-americana. Buenos Aires. Rodríguez Giles. 1926. 276 p., 147 il. [725]

A series of related essays, most of them lectures, here listed separately when they apply to our subject. All focus on the meaning of Hispano-American art. The influence of indigenous styles on the Spanish model is affirmed rather than demonstrated. See items 723, 726, 906.

NA702.N7 1926

———. Sobre el concepto del nacionalismo en el arte; la tradición como fuente de personalidad artística (*Fundamentos para una estética nacional; contribución a la historia de la arquitectura hispano-americana*. Buenos

Aires. Rodríguez Giles. 1926. p. 125-476, 38 il.) [726]

A traditionalist argues that all the elements of a country's artistic past should be valued, that great art invariably comes from a fusion of cultures, and that the artist will find this inspiration only in his native environment, interpreted through his traditions. The illustrations are almost all European and oriental architecture.

NA702.N7 1926

Odrizola, Manuel de. Documentos históricos del Perú del coloniaje. Lima. A. Alfaro. 1863-1875. 6 v., no il. [727]

Source-material for colonial church building in Peru, and what are now Ecuador and Bolivia, including vice-regal reports.

F3401.013

Solá, Miguel. Arquitectura colonial de Salta; dibujos por Jorge Augsburg. Buenos Aires. Peuser. 1926. 163 p., 76 il. [727a]

A study of provincial architecture with old and contemporary photographs and measured drawings of details. The text is somewhat poetic, but does supply facts as well, and is in part well documented.

NA836.S3S6

Torre Revello, José. Adición a la Relación descriptiva de los mapas, planos, etc. del virreinato de Buenos Aires existentes en el Archivo general de Indias. Publicaciones del Instituto de investigaciones históricas, no. 38. Buenos Aires. J. Peuser. 1927. 129 p., 67 il. [728]

Archival material of primary importance, in continuation of a previous publication by Pedro Torres Lanzas (item 730). Thirty-four of the illustrations refer to items in the second edition of Torres Lanzas's original work. Maps, plans, and elevations are cataloged and reproduced, with the accompanying texts of several.

F2801.B98 no. 38

———. Mapas y planos referentes al virreinato del Plata conservados en el Archivo general de Simancas. Pub-

licaciones del Instituto de investigaciones históricas, no. 73. Buenos Aires. J. Peuser. 1938. 64 p., 48 il. [729]

Very valuable collection of maps with location of churches and other buildings, and plans and elevations of some structures. The majority deal with the Atlantic coast, but some include the countries of the Pacific as well.

GA651.T6

Torres Lanzas, Pedro. Relación de mapas, planos, etc. del virreinato de Buenos Aires existentes en el Archivo general de Indias (Sevilla). Madrid. Revista de archivos, bibliotecas y museos. 1900. 46 p., il. [730]
Important maps, plans and elevations of colonial buildings in Bolivia, Paraguay, Argentina, and Uruguay. Originally published in the *Revista de archivos, bibliotecas y museos*, Madrid. (ep. 3, v. 2, no. 10-12). Continued by Torre Revello (item 728).

Z6027.S72S7

———. Relación descriptiva de los mapas, planos, etc. del virreinato de Buenos Aires, existentes en el Archivo general de Indias. Publicaciones de la Sección de historia, no. 7. Buenos Aires. Facultad de filosofía y letras. 1921. 171 p., il. [731]
Second edition, enlarged, of item 730.

DLC

———. Relación descriptiva de los mapas, planos, etc. del virreinato del Perú (Perú y Chile) existentes en el Archivo de Indias. Barcelona. Heurich. 1906. 135 p., no il. [732]
Listing of colonial maps and plans, some of which have architectural interest.

Z6027.P44T6

Xarque, Francisco. Insignes misioneros de la Compañía de Jesús en la provincia del Paraguay; estado presente de sus misiones en Tucuman, Paraguay, y Río de la Plata. Pamplona. J. Micón. 1687. 444 p., map [732a]
Written by the honorary chaplain of the king of Spain, formerly rector of Potosi and judge in Peru.

F2684.X3

Graphic Arts

Medina, José Toribio. Historia y bibliografía de la imprenta en el antiguo virreinato del Río de la Plata. La Plata, Museo. Buenos Aires, F. Lajouane. Londres, B. Quaritch. 1892. [733]

Early engravers, as book-illustrators, are treated here. Deals with Uruguay and Paraguay as well as the Argentine.

Z212.M49

Quelle, Otto. Die Ibero-amerikanischen länder in manuskriptalanten de 16. und 17. jahrhunderts der Wiener nationalbibliothek (*Ibero-amerikanisches archiv*, Berlin, v. 13, no. 2, juli 1939, p. 135-147, no il.) [734]

A descriptive list of the early maps of South America in Vienna.

F1401.I24

Minor Arts

Amador, Fernán Félix de. La gubia aborígen y el sentimiento cristiano (*Prensa*, Buenos Aires, 25 mayo 1928, sec. 2, 1 p., 4 il.) [735]

A popular but valuable account of the craftsmen among the Indians of colonial Paraguay and Argentina.

DLC

Colección Gustavo M. Barreto; antigüedades coloniales. Buenos Aires. Nordiska Kompaniet. 1932. 28 p., 16 il. [736]

The sale catalog for this notable collection of colonial art. Includes a short preface by J. M. Lozano Mouján, and a list of 1587 objects. See item 740 for fuller details.

Crenshaw, Mary Mayo. Antique *vargueños* treasured in old South American homes since vice-regal days (*Arts and decoration*, New York, v. 36, no. 4, feb. 1932, p. 42-43, & 60, 6 il.) [737]

Carved and inlaid cabinets some of which were made in Latin America. The illustrations from the collection of Mrs. R. Vorfeld are good.

N1.A85

———. Spanish colonial silver from South America (*Arts and decoration*

v. 35, no. 3, jul. 1931, p. 26-27 & 76, 12 il.) [738]

A popular account of Spanish colonial silver. There are good illustrations of many unusual pieces from American collections.

NLA85

Exposición de arte colonial (*Prensa*, Buenos Aires, 26 dic. 1940, sec. 2, 1 p., 11 il.) [739]

Photographs of an exhibition of colonial furniture and silver held by the Instituto bonaerense de numismática y antigüedades.

DLC

Pérez-Valiente de Moctezuma, Antonio. La colección de Don Gustavo M. Barreto; muebles coloniales. Buenos Aires. Caracciolo & Plantié. 1931. 168 p., 112 il. [740]

The carefully annotated catalog of an immense collection of several centuries of colonial furniture from Argentina and the Peruvian region. Very useful; the objects are described, illustrated, and in many cases documented. Introductory essay.

NK2490.B3

La platería en la colección de Mercedes Guerrero de Bunge (*Prensa*, Buenos Aires, 5 mayo 1929, 1 p., 9 il.) [741]

Photos of one of the greatest collections of colonial silver from Bolivia, Chile, and Argentina.

DLC

Taullard, Alfredo. Platería sudamericana. Buenos Aires. Peuser. 1941. 112 p., 423 il., 1 color. [742]

A work of prime importance describing processes and types of colonial silver with lists of craftsmen and a wealth of excellent illustrations of domestic and church silver. Bibliography.

NK7130.T3

Work of the South American silversmith (*Bulletin of the Pan American union*, Washington, v. 62, no. 3, mar. 1928, p. 256-265, 1 il.) [743]

Republished from *Chilean review*, London (1st quarter, 1925). A description of the George Rose-Innes collection.

F1403.B955

Zabala, Rómulo. La numismática (Academia nacional de la historia. *Historia de la nación argentina*. Buenos Aires. Universidad. 1938. v. 4, sec. 1. p. 671-706, 18 il.) [744]

Colonial coins and medals with royal effigies, produced in the viceroyalty of La Plata.

F2831.A24

Painting

Giraldo Jaramillo, Gabriel. Los pintores botánicos (*Cromos*, Bogotá, no. 1122, 1938) [745]

Study of the work of José Celestino Mutis and of the Colombian and Ecuadorean artists who worked with him in the *Expedición botánica*.

———. Los pintores botánicos (*Registro municipal*, Bogotá, 30 jun. 1938, p. 256-261, no il.) [746]

An account of the painters who worked with the *Expedición botánica* under José Celestino Mutis in 1760. The most complete series of botanical studies from the New World, still unpublished.

JS15.B6

———. Vásquez Ceballos y Miguel de Santiago (*Cromos*, Bogotá, no. 1147, 1938) [746a]

Comparison and contrast of two great 17th-century painters, from Colombia and Ecuador.

Orrego Vicuña, Eugenio. Iconografía de San Martín. Santiago de Chile. Universidad de Chile. 1938. 207 p., 68 il. [747]

A chronological list of the portraits of General San Martín with fairly good illustrations. An attempt is made to provide the history of each portrait and to discuss its relative verisimilitude.

F2235.4.078

Torre Revello, José. Los pintores de la expedición botánica de Mutis en el Nuevo Reino de Granada (*Prensa*, Buenos Aires, 2 oct. 1938, sec. 2, 1 il.) [748]

The late 18th-century expedition from Spain included such painters as Francisco Javier Cortés, Francisco Villar-

oel, Manuel Rueles, Mariano Hinojosa, José Martínez of Quito, Francisco Xavier Mutis and Pablo Caballero of Colombia.

DLC

Vezga, Florentino. La expedición botánica. Biblioteca aldeana de Colombia. Bogotá. Ministerio de Educación nacional. 1936. 212 p., no il.

[749

History of the expedition which produced perhaps the finest botanical painting in existence; no particular emphasis on the artists.

QK265.V4

Sculpture

Guido, Ángel. El espíritu de la emancipación en dos artistas americanos (*Redescubrimiento de América en el arte*). Rosario. Universidad del litoral. 1941. p. 48-164, 18 il.)

[750

A lecture given at the Instituto social of the Universidad del litoral in 1931. Two sculptors of the 18th century, Antonio Francisco Lisbôa (el Aleijadinho) of Brazil and José Kondori, previously identified by the author as the artist of the facade of San Lorenzo in Potosi (item 918), are here discussed as artists of the revolution of the Americas.

La Plata, Universidad nacional, Museo.

Guía para visitar el Museo de La Plata. La Plata. 1927.

[751

Sculpture from the Jesuit missions. L25 1927

CENTRAL AMERICA and the WEST INDIES

Les cathédrales du Nouveau Monde; Amérique du Centre. (*Bulletin de l'Union panaméricaine*, Washington, v. 9, no. 5, nov. 1915, p. 209-215, 6 il.)

[752

Cathedrals of Panama, El Salvador, Costa Rica, Guatemala, and Honduras; cursory text.

F1404.B96

Fosalba, Rafael J. Numismática anti-llana; la llave de la Española y las

rosetas de Cuba (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 8, 1934-37, p. 303-324, 3 il.)

[753

Study of symbolic devices on some old coins.

F2701.S63

Labat, Jean-Baptiste. Nouveau voyage aux isles de l'Amérique: contenant l'histoire naturelle de ces pays, l'origine, les moeurs, la religion et le gouvernement des habitants anciens et modernes; avec une description exacte et curieuse de toutes ces isles. Paris. P. F. Giffart. 1722. 6 v., 83 il., 6 maps, 11 plans.

[754

Description by a French Dominican of the West Indies around 1700. Valuable illustrations, among them several purporting to show colonial architecture.

———. Nouveau voyage aux isles de l'Amérique (voyage au pays des filibustiers et des caraïbes). Paris. Oeuvres représentatives. 1931. 194 p., 8 il.

[754a

Excerpts from item 754.

F2151.L134

Torres Lanzas, Pedro. Relación descriptiva de los mapas, planos, etc. de la audiencia y capitanía general de Guatemala (Guatemala, San Salvador, Honduras, Nicaragua y Costa Rica) existentes en el Archivo general de Indias. Madrid. Revista de archivos, bibliotecas y museos. 1903. 214 p., 4 il.

[755

A list of colonial maps and of architectural documents in the archives at Sevilla.

Z6027.G9T7

Vázquez, Francisco. Chronica de la provincia del santissimo nòbre de Jesus de Guatemala de el orden de n. seraphico padre san Francisco en el reyno de la Nueva España. Guatemala. S. Francisco. 1714-1716. 2 v., no il.

[756

Important Franciscan chronicle of Central America, written at the end of the 17th century; essential for the study of monastic foundations.

F1437.V39

- . Crónica de la provincia del santísimo nombre de Jesús de Guatemala de la orden de n. seráfico padre San Francisco. Biblioteca Goatemala de la Sociedad de geografía e historia, v. 14-16. Guatemala. 1937-1940. 3 v., no il. [757]
Reprint of item 756, with introduction, notes, documents, and index by Lázaro Lamadrid.
F1437.V392

ARGENTINE REPUBLIC

- Academia nacional de bellas artes, Buenos Aires.** La catedral de Córdoba. Documentos de arte argentino, no. 11. Buenos Aires. 1941. 38 p., 126 il. [758]
Photographs by Hans Mann, and a short descriptive text in Spanish, French, and English by Mario J. Buschiazzo.
N6630.D6 no. 11
- . De la puna atacameña a los valles calchaquies. Documentos de arte argentino, no. 4. Buenos Aires. 1940. 85 p., 54 il., map. [759]
A survey of the church architecture of the extreme north of Argentina, in the towns of Susques, Cobres, San Bernardo, Cachí, Molinos, Seclantos, San Carlos, and La Merced. Excellent photographs by Hans Mann, brief text (Spanish, English and French) by Martín Noel.
N6630.D6 no. 4
- . De Uquía a Jujuy. Documentos de arte argentino, no. 2. Buenos Aires. Peuser. 1939. 31 p., 64 il. [760]
An essay by Martín Noel (printed in Spanish, English, and French) introduces the excellent photographs by Hans Mann, dealing with the churches at Uquía and Santa Barbara, and the cabildo and cathedral in Jujuy, with details of altars, images, and pulpits.
N6630.D6 no. 2
- . En la campaña de Salta. Documentos de arte argentino, no. 5. Buenos Aires. 1941. 31 p., 62 il. [761]
A consideration of the churches of Cobos, Chamental, and La Caldera and their contents.
N6630.D6 no. 5
- . La estancia jesuítica de Jesús María, Córdoba. Documentos de arte argentino, no. 10. Buenos Aires. 1941. [762]
Photographs by Hans Mann; short text in Spanish, French, and English.
N6630.D6 no. 10
- . La estancia jesuítica de Santa Catalina, Córdoba. Documentos de arte argentino, no. 9, Buenos Aires. 1940. 91 p., 54 il., map. [763]
A study of some 18th century country buildings of the Jesuits in central Argentina. Excellent photographs by Hans Mann; brief but valuable text, documentary and descriptive, by Mario J. Buschiazzo.
N6630.D6 no. 9
- . La iglesia de la Compañía de Córdoba. Documentos de arte argentino, no. 12. Buenos Aires. 1941. [764]
Photographs by Hans Mann; short text in Spanish, French, and English.
N6630.D6 no. 12
- . La Iglesia de Yavi. Documentos de arte argentino, no. 1. Buenos Aires. Peuser. 1939. 27 p., 60 il. [765]
An essay of a general nature by Martín Noel, printed in Spanish, English and French, introduces the excellent photographs by Hans Mann, which show in detail the church, its altars, images and furniture.
N6630.D6 no. 1
- . Por la ruta de los Inkas y en la quebrada de Humahuaca. Documentos de arte argentino, no. 3. Buenos Aires. 1940. 88 p., 54 il., 1 map. [766]
The church architecture of Puramarca, Quebrada de Humahuaca, Marinará, Huaclera, Uquía, La Cueva, Tilcara, Antigüoye, Rinconada, Cochinoca, in the north of Argentina. The excellent photographs are by Hans Mann, photographer of the Academia. There is a short text in Spanish, French, and English by

Martín Noel.
N6630.D6 no. 3

Álvarez Tamayo, Alberto. *Guemes y Salta en el siglo XVIII*. Salta. Provincia. 1921. 37 p., no il. [767]
General and descriptive notes, of no very extensive use for architecture.

Arte religioso retrospectivo (*Prensa*, Buenos Aires, 30 set. 1934, sec. 4, 1 p., 8 il.; 7 oct. 1934, sec. 5, 1 p., 10 il.; 11 nov. 1934, sec. 4, 1 p., 7 il.) [767a]

Photographs of colonial art in private collections.

DLC

Cabral, Jorge. *Conferencias sobre las misiones jesuíticas en el Río de la Plata, pronunciadas en el Instituto de la Universidad de Roma*. Buenos Aires. Peuser. 1934. 240 p., no il.

[768]

The 5th and 6th lectures are devoted to the Jesuit artists who worked in Argentina. Not of prime importance.

F2684.C23

Caillet-Bois, Horacio. *Primer Salón de arte sagrado y retrospectivo de Santa Fe* (*Anuario Plástica* 1940. Buenos Aires. Plástica. 1941. p. 134-136, 4 il.) [769]

Comments on an interesting colonial exhibition, and the role of Santa Fe in colonial art.

N9.A37 1940

Carbia, Rómulo. *La civilización hispano-americana del siglo XVII y XVIII en el Virreynato del Río de la Plata*. Buenos Aires. Instituto nacional del profesorado secundario. 1926. p. 317-506, 131 il. [770]

A collection of students' theses, for the most part digesting secondary material, but not without value. Those which deal with art are: No. 5. *Cultura artística* by Eduardo Irigoyen Duprat, Natalio J. Pisano, Eduardo Rodríguez Cámpora, & Juan Vitagliano. p. 317-465, 51 il. No. 6. *La Arquitectura: los muebles y utensilios en general*. p. 467-506, 80 il.

F1410.C26

Córdoba (provincia). *Álbum Córdoba*. Córdoba. 1918. il. [771]
Among unimportant descriptive ar-

ticles and mediocre reproductions are two papers by Pedro Grenón (items 842, 904) on the local soapstone, and on weathervanes.

Documentos de arte argentino. Buenos Aires. 1939-1941. [772]

A series of picture books with critical texts, projected by the Academia nacional de bellas artes, of which numbers 1, 2, 3, 4, 5, 9, 10, 11, and 12 have been published, and are listed separately.

1. La Iglesia de Yavi (item 765).
2. De Uquía a Jujuy (item 760).
3. Por la ruta de los Inkas y en la quebrada de Humahuaca (item 766).
4. De la puna atacameña a los valles calchaquíes (item 759).
5. En la campaña de Salta (item 761).
6. En los valles de Lerma.
7. Alrededores de Salta.
8. La región andina y del Tucumán.
9. La estancia jesuítica de Santa Catalina, Córdoba (item 763).
10. La estancia jesuítica de Jesús María, Córdoba (item 762).
11. La catedral de Córdoba (item 758).
12. La iglesia de la Compañía de Córdoba (item 764).
- 13-15. Ciudad y provincia de Córdoba.
16. Región de Cuyo.
- 17-18. Santa Fe.
19. Las misiones jesuíticas.
- 20-21. Buenos Aires.

Exhibition of religious art in Buenos Aires (*Bulletin of the Pan American union*, Washington, v. 69, no. 2, feb. 1935, p. 95-104, 10 il.) [773]

Useful summary of the character of colonial religious art in the Argentine—the influence of Peru and of the Litoral—a program of the exhibition arranged for the 32nd Eucharistic congress.

F1403.B955

Furlong Cardiff, Guillermo. *Las misiones jesuíticas* (Academia nacional de la historia. *Historia de la nación argentina*. Buenos Aires. Universidad. 1938. v. 3, p. 595-622, 5 il.) [774]

An excellent synopsis of the Jesuit settlements, with sections on the arts.

F2831.A24

González Garaño, Alejo B. Iconografía colonial rio-platense (Academia nacional de la historia. *Historia de la nación argentina*. Buenos Aires. Universidad. 1938. v. 4, sec. 1, p. 605-631, 18 il.) [775]

Discussion of the early views of Buenos Aires and its inhabitants. Largely book illustrations. Bibliography.

F2831.A24

Gracia, Joaquín. Los Jesuitas en Córdoba. Buenos Aires. Espasa-Calpe argentina. 1940. 750 p., il. [775a] A thorough history of the Jesuit order in Cordoba, with 57 pages of documents, and copious illustrations. There is a long discussion of the architect and of the building of the church of La Compañía there.

BX3714.A8C6

Leonhardt, Carlos. Un escultor y arquitecto colonial: José Schmidt, S. J.; 1690-1752 (*Estudios*, Buenos Aires, año 110, v. 22, no. 128, feb. 1922, p. 91-96, no il.) [776]

Data on a German Jesuit, active in the Argentine.

Outes, Félix F. Cartas y planos inéditos de los siglos XVII y XVIII y del primer decenio del XIX conservados en el Archivo de la Dirección de geodesia, catastro y mapa de la provincia de Buenos Aires. Buenos Aires. 1930. [776a]

Iconografía de Buenos Aires colonial. Publicaciones del Museo etnográfico, ser. B., no. 2. Buenos Aires. Universidad de Buenos Aires. Facultad de filosofía y letras. 1940. 17 p., 28 il. [777]

A collection of views executed before 1820; a posthumous publication from the notes of Outes, with introduction by Francisco de Aparicio, and *catalogue raisonné* by Alejo B. González Garaño.

DLC

Las vistas más viejas de Buenos Aires colonial y las inéditas anteriores al siglo XIX (*Prensa*, Buenos Aires, 26 dic. 1929, sec. 2, 1 p., 4 il.) [778]

Valuable account of early views of the city.

DLC

La sala Onelli en el Museo de Luján (*Prensa*, Buenos Aires, 14 jul. 1935, sec. 4, 1 p., 9 il.) [779]

Photographs of one of the greatest collections of colonial art.

DLC

Santa Fe, Museo provincial de bellas artes Rosa Galisteo de Rodríguez. Salón de arte sagrado y retrospectivo de Santa Fe, I. Santa Fe. 1940. 108 p., 80 il. [780]

The first exhibition of colonial religious art in Santa Fe. There are 20 pages of historical text and descriptive notes by Horacio Caillet-Bois, director of the museum. A valuable source of information about Andean arts.

DLC

Torre Revello, José. Ensayo sobre las artes en la Argentina durante la época colonial (*Boletín del Instituto de investigaciones históricas*, Buenos Aires, v. 9, no. 45, jul.-set. 1930, p. 45-66, no il.) [781]

A provocative interpretation of the colonial spirit, based on sound sources and reliable research.

Noticia de algunos artistas coloniales (*Síntesis*, Buenos Aires, v. 2, nov. 1928, p. 333-344, no il.) [782]

Identification through documentary evidence of a number of colonial painters and sculptors active in the Argentine.

AP63.S5

Viajeros, relaciones, cartas y memorias; siglos XVII, XVIII, y primer decenio del XIX (Academia nacional de la historia. *Historia de la nación argentina*. Buenos Aires. Universidad. 1938. v. 4, sec. 1, p. 587-663, 21 il.) [783]

Bibliographical study of considerable value for contemporary accounts of colonial art.

F2831.A24

Architecture

Algo queda del Buenos Aires colonial (*Nación*, Buenos Aires, 24 mar. 1940, sec. 4, p. 1, 7 il.) [784]

Excellent photographs of old houses.

F2508.N13

Amador, Fernán Félix de. La sombra seráfica, la huella franciscana en la ruta de los conquistadores (*Prensa*, Buenos Aires, 12 abril 1931, sec. 2, 1 p., 5 il.) [785]

Fray Luis Giorgi and his colonial Franciscan churches. Carefully dated. DLC

Argañaraz, Abraham. Crónica del convento grande de N. P. San Francisco. Buenos Aires. Ceni. 1889. 80 p., no il. [786]

Taken from *libro 3, capítulos 14–18*, of *La crónica provincial*. Useful reports, documents.

Argentine republic, Comisión nacional de museos y de monumentos históricos. Exposición de aspectos del cabildo catedral, recova y plaza de Mayo; con motivo de la restauración del cabildo de Buenos Aires. Buenos Aires. 1940. 69 p., 30 il. [787]

A catalog of historic views of Buenos Aires, edited by Alejo B. González Garaño, ranging from the oldest view (1536) to a photograph of 1870.

N5030.B8 1940

———. Exposición de planos y fotografías de monumentos históricos. Buenos Aires. Kraft. 1939. 49 p., 20 il. [788]

Catalog of an exhibition of 128 photographs of ruined or altered buildings in the Argentine, together with models and a discussion of Mario J. Buschiazzo's reconstruction of the cabildo of Buenos Aires.

F2809.A7

———. La restauración del cabildo de Buenos Aires, 12 de octubre de 1940. Buenos Aires. 1940. 29 p., 12 il. [789]

Program of the inauguration of the reconstructed cabildo; two addresses: one by Ricardo Levene, and one by González Garaño describing the sources upon which the restoration was based.

DLC

Arquitectura colonial de la provincia de San Juan. (*Prensa*, Buenos Aires, 19 en. 1941, sec. 4, p. 4, 7 il.) [790]

Photographs by Augusto Landa of colonial windows, doors, and adobe houses.

DLC

Augsburg, Jorge & Solá, Miguel. Arquitectura colonial de Salta, República Argentina. Buenos Aires. Peuser. 1926. 128 p., 90 il., 9 color. [791]

An admirable study of the simple architecture of the best preserved of Argentina's colonial towns. The drawings by Jorge Augsburg are well made but deceptive, for they fail to show the ravages of time upon these buildings. Bibliography.

NA836.S3S6

Bilbao, Manuel. Tradiciones y recuerdos de Buenos Aires. Buenos Aires. Librería del colegio. 1934. 511 p., no il. [793]

Contains essays on colonial buildings.

F3001.B595

Breve reseña histórica del fuerte de Buenos Aires (*Prensa*, Buenos Aires, 25 set. 1938, sec. 3, 12 il.) [794]

Maps, plans, and old views of this lost building.

DLC

Buenos Aires en 1729; cartas de los jesuitas Gervasoni y Cattaneo (*Revista de Buenos Aires*, Buenos Aires, v. 8, 1865, p. 200–221 & 372–387, no il.) [795]

Valuable information on the Jesuit architects Primoli and Bianchi, and their work in Buenos Aires and Cordoba.

AP63.R55

Buenos Aires y Córdoba en 1729 según cartas de los padres C. Cattaneo y C. Gervasoni, S.J. Buenos Aires. Asociadas. 1941. 222 p., no il. [795a]

A new edition by M. J. Buschiazzo of item 795.

F2841.C355

Busaniche, Hernan. Arquitectura de la colonia en el litoral; Santa Fe. Santa Fe. Castellvi hnos. 1941. 93 p., 44 il. [795b]

A simple history of the city and its principal buildings, with photographs of their present and former states, old maps, and good details. Includes several colonial dwellings.

NA837.S3B78

Buschiazzo, Mario J. La arquitectura colonial jesuítica en la Argentina

- (*Prensa*, Buenos Aires, 29 dic. 1940, sec. 2, 1 p., 6 il.) [796]
Brief histories and descriptions of the outstanding 17th and 18th-century buildings of the Jesuit order in various parts of Argentina.
DLC
- . *Arquitectura colonial santafecina* (*Lasso*, Buenos Aires, v. 6, 1939 (?), p. 4–15, 10 il., 3 plans, 1 map) [797]
Although brief, this article gives more information about the churches of Santa Fe, their dates, their evolution, and their architects, than any other source. There is an architect's diagram of the construction of the timbered roof.
F2801.L36
Issued also as a pamphlet (Buenos Aires. Beutelspacher. 1939).
DLC
- . *Arquitectura colonial santafecina* (*Arquitectura*, Habana, v. 9, no. 91, abr. 1941, p. 59–67, 9 il.) [798]
Reprint of item 797.
NA5.A84
- . Breve historia de la catedral de Buenos Aires; proyecto de restauración (*Congreso internacional de historia de América, II*, Buenos Aires, 1937. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 420–437, 12 il.) [799]
Carefully documented history of the cathedral building and its predecessors, published with the original drawings. A project for altering the facade in agreement with traffic requirements is appended.
E11.C842
- . El cabildo de Buenos Aires; historia sintética de su edificio (*Prensa*, Buenos Aires, 11 feb. 1940, sec. 3, 1 p., 6 il.) [800]
An illustrated discussion of the slow dismembering of the 18th-century municipal building, by the architect who has reconstructed a part of it. Full historical account with footnotes.
DLC
- . El cabildo de la ciudad de Buenos Aires (*Arquitectura*, Habana, v. 9, no. 94–95, mayo–jun. 1941, p. 179–189, 4 il.) [801]
Résumé of documents in connection with the building and rebuilding of the historical structure.
NA5.A82
- . La construcción del colegio e iglesia de San Ignacio en Buenos Aires (*Estudios*, Buenos Aires, año 28, v. 59, no. 324, jun. 1938, p. 537–568, 7 il.) [802]
A detailed study of an important 18th century foundation.
- . La destrucción de los monumentos históricos (*Arquitectura*, Habana, v. 7, no. 75, oct. 1939, p. 377–381, 6 il.) [803]
Reprinted from *Lasso*, Buenos Aires (item 804).
NA5.A82
- . La destrucción de nuestros monumentos históricos (*Lasso*, Buenos Aires, v. 6, no. 9, marz 1939, p. 532–538, 9 il.) [804]
Plans and old photographs of destroyed colonial buildings, and a description of the work of the Argentine Comisión nacional de museos, monumentos y lugares históricas.
F2801.L36
Also issued as a pamphlet (Buenos Aires. Beutelspacher. 1939)
DLC
- . La estancia de Candelaria en Córdoba (*Prensa*, Buenos Aires, 14 en. 1940, sec. 2, 1 p., 8 il.) [805]
A fine country property of the Jesuits near Cordoba, dating from the 17th century.
DLC
- . Historia de la catedral de Córdoba (*Obras públicas y privadas*, Buenos Aires, v. 1, no. 10, abr. 1939, p. 3–8, 5 il., plan.) [806]
An important monograph which includes the plan of the cathedral and 2 designs for its facade.
- . El histórico convento de San Lorenzo (*Boletín de la Comisión nacional de museos*, Buenos Aires, v. 1, no. 1, 1939, p. 33–49, 6 il., plan) [807]
A careful study, providing architectural as well as historical data, of an

important foundation in Buenos Aires.
F2801.A72

———. Los monumentos coloniales de Córdoba (*Lasso*, Buenos Aires, v. 5, no. 7, jan. 1938, p. 431-435, 5 il.)

[808

Contains the original drawing for the cathedral, from the Archivo general de la nación. Important.

F2801.L36

———. Los primeros arquitectos en la Argentina (*Revista de arquitectura*, Buenos Aires, v. 22, no. 4, apr. 1936, p. 196-199 & 220, 3 il.)

[808a

A sound scholarly article, giving the earliest notes and documents on architects, patrons and builders, and illustrated with drawings from the Archivo de Indias.

NA5.R37

———. Las viejas iglesias y conventos de Buenos Aires (*Lasso*, Buenos Aires, v. 5, no. 4, okt. 1937, p. 225-235, 5 il.; v. 5, no. 5, nov. 1937, p. 288-298, 5 il.)

[809

A very important monograph attributing through documents the authorship of many Buenos Aires churches. Contains the plan of the church of San Ignacio and the drawings for the cathedral. Also published as a reprint.

F2801.L36

———. Yavi; un tesoro de arte desconocido y abandonado (*Nación*, Buenos Aires, 18 dic. 1938, sec. 4, 1 p., 10 il.).

[810

Photographs and a brief text about an interesting primitive church in the Salta region.

Cabrera, Pablo. Córdoba de la nueva Andalucía; noticias etno-geográficas e históricas acerca de su fundación. Córdoba. B. Cubas. 1917. 187 p., 1 map.

[811

Some useful data concerning the first religious establishments of Córdoba.

F3011.C7C2

———. Dos páginas sobre arte colonial (a propósito de la fachada de la Compañía). Tesoros del pasado argentino. Córdoba. Principios. 1913. 36 p., no il.

[812

A scholarly study of the history of the building of the Jesuit church in Córdoba based on church documents and on travellers' accounts of the 18th century.

NA5337.C6C3

———. Los mercedarios en Tucumán; su fundación y primeros tiempos. Córdoba. Penitenciaría. 1918. 126 p., no il.

[813

The history of the order in Tucumán and something of its buildings.

BX3800.C3

———. Tesoros del pasado argentino; cultura y beneficencia durante la colonia. Córdoba. Elzeviriana. 1925. 429 p., no il.

[814

Notes on the religious and civil architecture of Córdoba, based on Kronfuss and other writers. This is v. 2 of the series.

F2841.C21

———. Tesoros del pasado argentino; cultura y beneficencia durante la colonia, v. 3 (*Revista de la Universidad nacional de Córdoba*, v. 21, no. 3-4, mayo-jun. 1934, p. 83-89; no. 5-6, julio-ag. 1934, p. 119-144; no. 7-8, sept.-oct. 1934, p. 154-164; no. 9-10, nov.-dic. 1934, p. 351-371; v. 22, no. 1-2, mar.-abr. 1935, p. 103-133, no il.)

[815

The third volume of this general work contains material of great value, especially for architecture and the art of printing. It gives a good deal of documentary data; the summaries are thoughtful and provocative.

A578.C7

———. Tríptico histórico (en Alta Gracia). Tesoros del pasado argentino. Córdoba. Elzeviriana. 1926. 198 p., no il.

[816

Historical musings, among which are scattered data valuable for the history of architecture.

F3011.A4C2

Cabrera Domínguez, Arturo. Desaparición creciente de monumentos históricos (*Congreso internacional de historia de América; II, Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 5, p. 66-69, no il.)

[817

A plea for the preservation of his-

torical buildings, mentioning many that have been destroyed.

E11.C842

Caloni, Vicente. Bosquejo histórico de las misiones franciscanas de Santa Fe. Santa Fe. J. Benaprés. 1897.

[818

Historical data on many Franciscan establishments. Describes the building of the churches of San Antonio de Obligado and San Javier by P. Constanzi, and gives his biography.

NN, NNC

Camacho, Alberto. Ángel Guido (*Revista del Colegio de arquitectos de la Habana*, Habana, v. 12, no 7, ag. 1928, p. 24-29, 4 il.)

[819

A eulogy of the work of Ángel Guido, as architect and scholar. Illustrated with Guido's drawings.

Capdevila, Arturo. Córdoba azul. Buenos Aires. G. Kraft. 1940. 143 p., 21 il.

[820

Illustrations from watercolor sketches of colonial buildings and landscapes of Córdoba. The first of a series: Itinerarios poéticos argentinos.

FA7797.C28C57

Casas coloniales e iglesias centenarias de Buenos Aires (*Prensa*, Buenos Aires, 31 mayo 1931, sec. 5, 1 p., 10 il.)

[821

Valuable notes on some lesser known buildings.

DLC

Catedral de Buenos Aires (*Letras*, Buenos Aires, número oficial del IV centenario, 1936, p. 59-62, 6 il.)

[822

Plan for the facade of the cathedral, from the Archivo general de Indias, Seville; Pellegrini's watercolor view, and some of the cathedral treasure. No text.

DLC

Engelbrecht, Jürgen. Síntesis histórica del Cabildo de Luján (*Lasso*, Buenos Aires, v. 5, no. 11, mai 1938, p. 681-682, 4 il.)

[823

Good illustrations of the restored cabildo at Lujan, now the seat of an important local museum.

52801.L36

Fariña Núñez, Eloy. Una impresión ante las ruinas de San Ignacio (*Prensa*,

Buenos Aires, 14 ag. 1927, sec. 2, 1 p., 5 il.)

[824

Lyrical description, interesting photos.

DLC

Fasolina, Nicolás. Una institución del clero porteño en los días de la colonia (*Congreso internacional de historia de América, II*; Buenos Aires 1937. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 342-355. no il.)

[825

In discussing the charitable Hermandad de San Pedro, the author refers to its chapel (Capilla de San Pedro), dedicated in 1700 and furnished with an altarpiece made in the Jesuit missions (p. 352-353).

E11.C84L

Fernández Ramos, Raimundo. Apuntes históricos sobre misiones. Madrid. Espasa-Calpe. 1929. 207 p., 20 il., 3 plans.

[826

Historical data, much of it very useful for the history of architecture.

F2916.F34

Ferrero, Constancio. Apuntes relativos a los principios, progresos y conclusión de la iglesia y apostólico colegio de San Carlos, Provincia de Santa Fe (*Revista de Buenos Aires*, Buenos Aires, año 7, v. 18, no. 70, feb. 1869, p. 224-241, no il.)

[827

Important historical data of a great ecclesiastical foundation; no specifically architectural information.

AP63.R55

Fridman, Liberto. San Ignacio, Misiones, declarado monumento nacional (*Nación*, Buenos Aires, 27 abr. 1941, 1 p., 6 il.)

[829

Interesting illustrations and a brief text.

F2508.N13

Furlong Cárdiff, Guillermo. Entre las vilelas de Salta, según noticias de los misioneros jesuitas. Buenos Aires. Academia literaria del Plata. 1939. 181 p., 16 il.

[830

From the letters of Jesuit missions information is extracted on the building of churches in the Salta region.

F2958.F95

———. Glorias santafecinas. Buenos Aires. Surgo. 1929. 293 p., 7 il.

[831

Fine photographs of colonial buildings of Santa Fe, maps of the city and title pages of some early books printed in Argentina.

F3011.S26F8

Furst, Jorge M. *Arquitectura de Santa Fe. Libros de arte de la Asociación cultural Ameghino.* Buenos Aires. F. A. Colombo. 1939. 118 p., 73 il.

[832]

Although the author disclaims any desire to be scholarly, the somewhat rhapsodic text includes foot-notes, bibliography and useful indexes. Illustrations include drawings of architectural details and old photographs.

NA836.S33F8

Gandía, Enrique de. *El fuerte de Buenos Aires (Letras, Buenos Aires, número oficial del IV centenario, 1936, p. 54-58, 2 il., plan)*

[833]

Notes on a famous colonial fort, with contemporary views.

DLC

García, José Uriel. *Arquitectura colonial campesina (Prensa, Buenos Aires, 2 jul. 1939, sec. 2, 1 p., 5 il.)*

[834]

Village architecture of the Peruvian highlands. Illustrated are the churches at Cocharcas, Pampachiri, Vilcabamba, and the door of a house at Mamara.

DLC

Giuria, Juan. *Apuntes de arquitectura colonial argentina (Revista de la Sociedad Amigos de la arqueología, Montevideo, v. 9, 1938-1941, p. 1-160, 50 il.)*

[835]

A comprehensive account of colonial building, with a good many useful plans and scale drawings.

F2701.S63

Also issued as a reprint (Montevideo. Siglo ilustrado. 1941)

NA833.G58

González, Juan B. *Córdoba colonial (Revista de la Universidad nacional de Córdoba, Córdoba, v. 4, no. 8, oct. 1917, p. 54-79, 8 il.)*

[836]

Only scattered references alluding to art, among other historical data.

AS78.C7

González Acha, Carlos. *Templo y convento de San Francisco en Santa Fe.*

Buenos Aires. G. Kraft. 1940. 40 p., 25 il.

[837]

Short text of a descriptive nature, with excellent photographs.

NA5337.S3G6

Grenón, Pedro. *Altagracia. Documentos históricos del Archivo de gobierno, v. 14. Córdoba. Provincia de Córdoba. 1929. 202 p., no il.*

[838]

Documents of a Jesuit foundation; often of special interest, since they include inventories, and expense accounts for building.

F2886.G82

———. *La Calera; noticia ilustrada de la primera y aristocrática Villa Veraniga de las sierras de Córdoba. Córdoba. Biffignandi. 1941.*

[839]

Historical essay useful as an example of the growth of a colonial town.

DLC

———. *La catedral de Córdoba (Boletín de la Comisión nacional de museos y de monumentos y lugares históricos, Buenos Aires, v. 3, no. 3, 1941, p. 71-133, 4 il.)*

[840]

Valuable documentary study.

———. *Origen de la iglesia de la Compañía en Córdoba (Revista de la Universidad nacional de Córdoba, Córdoba, v. 7, no. 4, jun. 1920, p. 302-324, no il.)*

[841]

Documents dealing with the foundation, its endowment, and its instruction. Also issued as reprint (Córdoba. B. Cubas. 1920).

AS78.C7

———. *La piedra sapo (Córdoba, provincia. Álbum Córdoba. Córdoba. 1918. p. 108-110, il.)*

[842]

Popular article on the character of the soapstone which supplies the ornamental carving of Córdoba. Poor reproductions.

———. *Villa del Rosario; documentos para su historia. Córdoba. 1930. 296 p., 24 il.*

[843]

Valuable documentary material for the history of the buildings.

F3011.R7G7

Grenón, Pedro (Terencio Baggio, pseud.)

La ermita cordobesa de los Santos Tiburcio y Valeriano. Córdoba. Vita colonial. 1916.

[844]

Greslebin, Héctor. El detalle constructivo de las antiguas "esquinas" coloniales en Buenos Aires (*Prensa*, Buenos Aires, 20 mayo 1934, sec. 3, 6 il. and diagram). [844a]

The open corner supported by a column: careful analysis of its construction in colonial times.

DLC

Guido, Ángel. Córdoba (*Prensa*, Buenos Aires, 1 en. 1929, sec. 2, 1 p., 7 il.) [845]

Estimate of the position of this city in American art.

DLC

Hahn, Bolko von. Aus dem chronik des kolonialen Cordoba (*Lasso*, Buenos Aires, v. 5, no. 7, jan. 1938, p. 444-451, 2 il.) [846]

Interesting photos of minor colonial architecture.

F2801.L36

———. Colonia die geschichte einer stadt (*Lasso*, Buenos Aires, v. 5, no. 1, juli 1937, p. 7-15, 4 il.) [847]

The story of the growth of a colonial town in Argentina. There is a reproduction of an important engraving of 1680 showing the contemporary settlement of San Gabriel.

F2801.L36

La iglesia de la Compañía de Jesús en Córdoba es una reliquia del arte colonial (*Prensa*, Buenos Aires, 1e n. 1934, sec. 7, 1 p., 9 il.) [848]

More unusual photographs of the interior furnishings.

DLC

La iglesia parroquial de Nuestra Señora del Pilar (*Prensa*, Buenos Aires, 19 jun. 1927, sec. 4, 1 p., 9 il.) [849]

Photographs of a colonial church of Buenos Aires.

DLC

Jaimes Repide, Julio B. Paseos evocativos por el viejo Buenos Aires. Buenos Aires. J. Peuser. 1936. 588 p., il. [850]

Short essays, among which there are several on monuments of colonial architecture.

F3001.J26

Kronfuss, Juan. Arquitectura colonial

en la Argentina. Córdoba. Biffignandi. 1920. 213 p., 95 il., 45 color.

[851]

The drawings by the author consist of both plans and elevation and less formal sketches in pen and watercolor. The bulk of the material is from Salta and Cordoba, but there are some views taken in Buenos Aires and at the former Jesuit estancias. The text is more descriptive than critical, but there is an important document giving an inventory of the 18th-century Casa del virrey in Córdoba.

NA830.K7

———. Historia de la construcción del edificio de la Compañía de Jesús y sus adyacentes (*Revista de la Universidad nacional de Córdoba*, Córdoba, v. 6, no. 2-3, abr.-mayo 1919, p. 335-352, 1 il, 2 plans.) [852]

General historical notes, describing without much detail or evidence quoted, the history of construction of the Jesuit monastery in Córdoba.

Lacalle, Alonso Ernesto. La iglesia y colegio de Alta Gracia (*Revista de arquitectura*, Buenos Aires, v. 5, no. 21-22, mar.-jun. 1919) [853]

NA5.R37

Lascano González, Antonio. Monumentos religiosos de Córdoba colonial. Buenos Aires. S. de Amorrotu & hijos. 1941. 137 p., 224 il. [854]

An important local monograph with fine illustrations, careful documentation of the monuments, and a bibliography.

NA5336.C6L3

Leonhardt, Carlos. Origen de la iglesia de Belén, hoy día San Telmo, en Buenos Aires (*Mensajero del Corazón de Jesús*, Buenos Aires, año 6, v. 1, no. 5, mayo 1922, p. 432-440; no. 9, set. 1922, p. 242-246; no. 11, nov. 1922, p. 442-447; año 7, v. 1, no. 1, en. 1923, p. 42-46, 1 il.) [855]

Published in installments in a religious leaflet, this account is valuable for the documentary material included.

———. El origen de la iglesia de San Ignacio de Buenos Aires según documentos inéditos (*Mensajero del Corazón de Jesús*, Buenos Aires, año 5, v. 2,

- no. 1, jul. 1921, p. 70-74, no. 2, ag.; 1921, p. 157-164; no 11, nov. 1921, p. 427-432; año 6, v. 1, no. 1, en. 1922, p. 54-59; no. 3, mar. 1922, p. 249-255, 1 il.) [856]
Though dispersed through a religious leaflet, this account is important because the writer has access to unpublished documents.
- Levene, Ricardo.** El Museo del' cabildo y de la revolución de mayo (*Ilustración argentina*, Buenos Aires, no. 33, 1940, p. 4-6, 3 il.) [857]
History of the building of the cabildo and its rebuilding as a national monument, with old pictures which served as models.
- DLC
- . La restauración de la Casa histórica de Tucumán (*Boletín de la comisión nacional de museos y de monumentos y lugares históricos*, Buenos Aires, no. 2, 1940, p. 79-88, 7 il.) [858]
Interesting for its photos showing the building in various phases before restoration.
- DLC
- . Restauración de las salas capitulares. Buenos Aires. Comisión nacional de museos y de monumentos y lugares históricos. 1940. 52 p., il. [858a]
Account of the restoration of the building of the cabildo, and its reconstruction as the Museo del cabildo y de la revolución de mayo.
- F3001.L478
- . La restauración del cabildo (Argentine Republic, Ministerio de justicia e instrucción pública, Comisión nacional de museos. *La restauración del cabildo de Buenos Aires*. Buenos Aires. 1940. p. 10-18, 5 il.) [859]
Discourse by the president of the Comisión at the inauguration of their reconstruction of the cabildo.
- DLC
- Márquez Miranda, Fernando.** Documentos para una historia de la arquitectura colonial; cuatro intentos de reconstrucción edilicia (Universidad nacional de La Plata, Facultad de humanidades y ciencias de la educación. *Homenaje a Ricardo Levene*. La Plata. 1938.) [860]
F208.L58; AP63.H8 v. 25
- . La primitiva iglesia de Huanahuaca y sus cofradías coloniales (*Boletín del Instituto de investigaciones históricas*, Buenos Aires, año 11-12, v. 16, no. 55-57, en.-set. 1933, p. 143-155, no il.) [861]
Study of the records of the religious societies connected with a parish church in the colonial period. Includes inventories of their religious art, and documents of payment for a *retablo* c. 1683. Very important material.
- Merzbacher, L.** Yavi; aus dem unbekannten Argentinien (*Lasso*, Buenos Aires, v. 7, no. 1, juli 1939, p. 13-21, 5 il.) [862]
Good description and photographs of this small chapel.
- F2801.L36
- Monferini, Juan M.** La historia militar durante los siglos XVII y XVIII (Academia nacional de la historia. *Historia de la nación argentina*. Buenos Aires. Universidad. 1938. v. 4, sec. 2, p. 308-436, 29 il.) [863]
Mention is made of the colonial forts of Buenos Aires. Bibliography.
- F2831.A24
- Monumentos de la arquitectura colonial; la reducción de Santa Catalina** (*Prensa*, Buenos Aires, 22 mar. 1936, 1 p., 7 il.) [864]
Excellent photographs.
- DLC
- La municipalidad de Buenos Aires ha adquirido, con destino a museo municipal, la residencia de Carlos y Martín Noel** (*Prensa*, Buenos Aires, 18 feb. 1937, sec. 2, 1 p., 10 il.) [865]
Photographs of the great neo-colonial dwelling and its collections.
- DLC
- Noel, Martín S.** Las artes (Academia nacional de la historia. *Historia de la nación argentina*. Buenos Aires. Universidad. 1938. v. 4, sec. 2, p. 129-154, 11 il.) [866]
A valuable statement of the complex development of colonial architecture

in Argentina, based on the author's previous works. Bibliography.

F2831.A24

Nuestros monumentos coloniales, la catedral de Córdoba (*Prensa*, Buenos Aires, 25 mayo 1935, sec. 3, 1 p., 8 il.) [867]

Unusual, fine photographs.

DLC

Las obras de restauración en el edificio del viejo cabildo de Buenos Aires obedecen a la ley 11688 (*Prensa*, Buenos Aires, 11 en. 1940, p. 13, 2 il.) [868]

Shows the scale model for the reconstruction.

DLC

Ortells, Antonio. Estudio sobre la fachada de la Compañía. (Estudios y opiniones. Córdoba. Principios. 1913. p. 3-16, no il.) [869]
An essay on the unfinished facade, reasons for its condition, and the probable original plans for completing it.

Payró, Julio E. Las ruinas de San Ignacio. Buenos Aires. Anaconda. 1937. 72 p., il. [870]
F2916.P3

Peña, Enrique. Documentos y planos relativos al período edilicio colonial de la ciudad de Buenos Aires. Buenos Aires. J. Peuser. 1910. 5 v., 26 il., 5 color. [871]
Documents and drawings from Spanish archives relating to the following buildings in Buenos Aires: the forts, cabildo, aduana, hospital, cathedral, seminary and theater. The plans and drawings are well reproduced on thin paper.

F3001.B95

Pérez-Valiente de Moctezuma, Antonio. Luján; una ciudad de tradiciones y un museo de recuerdos (*Fronteras; diez ensayos de interpretación*. Buenos Aires. Plantié. 1932. p. 179-191, no il.) [872]
An interpretation of the mood of the city of Luján, dwelling on the basilica and the cabildo (now the museum).

N27.P37

———. Los panoramas en la órbita. Buenos Aires. Minerva. 1929. 184 p., no il. [873]
Imaginative descriptions of colonial

architecture in northern Argentina, literary essays.

F2815.P47

Pillado, José Antonio. Buenos Aires colonial; edificios y costumbres. Buenos Aires. Municipalidad de Buenos Aires. 1910. 485 p., 37 il., 9 color. [874]

Important, well documented monographs on the Recova vieja (with 3 facsimiles of original drawings) and the Plaza de toros.

F3001.P65

Planos y vistas de Buenos Aires, el crecimiento de la ciudad desde su fundación (*Prensa*, Buenos Aires, 14 oct. 1934, sec. 4, 2 p., 14 il.) [875]
Important group of prints and maps.

DLC

Proyecto de restauración del edificio del cabildo de Buenos Aires (*Prensa*, Buenos Aires, 8 jul. 1937, 1 p., 8 il.) [876]
History, models and plans, including that for the original building.

DLC

Quesada, Vicente G. La iglesia de San Pedro Telmo, o la Residencia (*Revista de Buenos Aires*, Buenos Aires, año 3, v. 7, no. 26, 1865, p. 231-234, no il.) [877]
A note on the foundation, 1746.

———. Notas históricas sobre la fundación y edificación de la iglesia de San Miguel, Buenos Aires (*Revista de Buenos Aires*, Buenos Aires, año 2, v. 5, no. 19, nov. 1864, p. 385-404, no il.) [878]

Historical material from the archives barely referring to architectural questions.

———. Notas históricas sobre la fundación del templo y convento de San Francisco en Buenos Aires (*Revista de Buenos Aires*, Buenos Aires, v. 4, año 2, no. 13, mayo 1864, p. 15-58, no il.) [879]

Historical documentary material.

———. Noticia histórica de la fundación del convento de monjas capuchinas de Buenos Aires (*Revista de Buenos Aires*, Buenos Aires, año 2, v. 3, no. 1, 1864, p. 226-248, no il.) [880]

Historical research on the date of foundation.

- . Noticias históricas sobre la fundación y edificación del convento de monjas catalinas en Buenos Aires (*Revista de Buenos Aires*, Buenos Aires, año 1, v. 3, no. 9, en. 1864, p. 43-96, no il.) [881]
Documentary data, more about the foundation than the building.

- . Noticias sobre la edificación del templo de Santo Domingo en Buenos Aires (*Revista de Buenos Aires*, Buenos Aires, año 8, v. 21, no. 82, feb. 1870, p. 161-171, no il.) [882]
Historical notes about an important monastery. Though never architectural in interest, the article furnishes useful data for the scholar, among other things a list of ecclesiastical buildings in Buenos Aires, and the order of their erection.

- Ratto, Héctor R.** Acerca del segundo centenario del fuerte de Barragán (*Prensa*, Buenos Aires, 3 en. 1932, sec. 2, 1 p., 6 il.) [883]
Valuable information on a colonial structure illustrated with early maps and plans.

DLC

- . La instalación y clausura de la Escuela de náutica del real consulado (*Prensa*, Buenos Aires, 2 oct. 1932, sec. 2, 1 p., 2 il.) [884]
Publishes an unidentified drawing for the original structure.

DLC

- La reducción de San Isidro en Jesús María, Córdoba** (*Nación*, Buenos Aires, 17 sept. 1939, sec. 4, p. 1, 7 il.) [885]

Picturesque photographs of details of a mission building.

F2508.N13

- Rinaldini, Julio.** Historia y vicisitudes de la casa del cabildo (*Saber vivir*, Buenos Aires, v. 1, no. 10, mayo 1941, p. 10-14, 7 il.) [886]
Excellent photographs of this much altered building.

AP63.S14

- Rix-Proa.** Apuntes fotográficos de la Casa del virrey Liniers en Alta Gracia (*Saber vivir*, Buenos Aires, v. 1, no. 7,

feb. 1941, p. 42-45, 9 il.) [887]

A garden wall and arcade built in 1762.
AP63.S14

- Saldaña Retamar, Reginaldo de la Cruz.** Orígenes del Templo Santo Domingo de Santa Fe. Buenos Aires. Alfa y Omega. 1910. 119 p., no il. [888]
Historical study, not without bearing on the architecture of the church, though it deals more with the foundation than the construction.

- El santuario de la Virgen de Luján** (*Prensa*, Buenos Aires, 7 oct. 1934, sec. 5, 2 p., 15 il.) [889]
Excellent photographs.

DLC

- Taullard, Alfredo.** Los planos mas antiguos de Buenos Aires, 1580-1880. Buenos Aires. Peuser. 1940. 267 p. [890]

Many plans, showing the complete history of the city's growth, uncritically assembled.

- Templos coloniales de la provincia de Jujuy** (*Prensa*, Buenos Aires, 25 en. 1931, sec. 4, 1 p., 7 il.) [891]
Photographs of churches at Yavi, Casabindo, Puerto del Marques.

DLC

- Tommasini, Gabriel.** El convento de San Francisco de Jujuy en la historia y en la cultura cristiana. Córdoba. Universidad nacional. 1934. 278 p., 25 il. [892]
Principally history, with some consideration of the building.

BX2563.J8S3

- Udaondo, Enrique.** Crónica de la venerable Orden tercera de San Francisco en la República Argentina. Buenos Aires. S. de Amorrortu. 1920. 454 p., il. [893]
Records valuable information from a number of sources on the building of colonial Franciscan churches throughout Argentina.

BX3653.A7V3

- . Reseña histórica del templo de Nuestra Señora del Pilar (Recoleta). Buenos Aires. 1918. 151 p., 18 il. [894]

Passages on the construction and architects of the church, interspersed among

historical and ecclesiastical information.

———. *Reseña histórica del templo de San Ignacio, 1722-1922*. Buenos Aires. A. de Martino. 1922. 35 p., 1 il. [895]

Refers to the foundation and builders, among other data principally of an historical nature.

———. *Síntesis histórica del templo de Nuestra Señora del Pilar (Recoleta)*. Buenos Aires. 1918. 11 p., il. [896]
A leaflet condensed from the fuller treatment by the same author. (Item 894.)

Udaondo, Enrique & Beccar Vaula, Adrián. *Plazas y calles de Buenos Aires; significación histórica de sus nombres*. Buenos Aires. Mercateli. 1936. 2 v., maps. [897]

In the detailed treatment given the nomenclature of parts of Buenos Aires, references are made to old buildings and their architects.

F3001.B382

Una de las reliquias históricas y artísticas de nuestro pasado colonial, el convento de San Francisco de la ciudad de Santa Fe (*Prensa*, Buenos Aires, 1 en. 1933, sec. 10, 1 p., 7 il.) [897a]
Good photographs and a brief text.

DLC

Vergara, Miguel Ángel. *Jujuy eclesiástico en el siglo XVII* (*Boletín del Instituto de investigaciones históricas*, Buenos Aires, v. 15, oct.-dic. 1932, p. 1-85, no il.) [898]

Documentary data about churches of Jujuy, taken from the municipal Archivo de tribunales. Useful as background.

Vilardi, Julián A. *El cabildo de la ciudad de Buenos Aires, ensayo histórico*. Buenos Aires. Ferrari hnos. 1940. 65 p., 8 il. [899]
Contains information about the building.

F3001.V646

Graphic Arts

Baucke, Florián. *Iconografía colonial rioplatense, 1749-1767; contumbres y trajes españoles, criollos e indios*.

Intr. by Guillermo Furlong. Buenos Aires. Vial y Zona. 1935. 21 p., 43 il. [900]

Sketches of costumes, architecture, and customs of Buenos Aires from a manuscript of Padre Baucke at Zwettl, Lower Austria. The drawings, splendidly reproduced, have an unusually authentic 18th-century flavor.

F2841.B38

Besio Moreno, Nicolas. *Academia de geometría, perspectiva, arquitectura y toda especie de dibujo fundada en Buenos Aires en el año de 1799 por Don Manuel Belgrano*. Buenos Aires. 1937. 41 p., 22 il. [901]

Documents (primarily naval) pertaining to the academy of drawing which functioned under the auspices of the Spanish crown from 1799-1804.

N331.B85

Canter, Juan. *La imprenta (Academia nacional de la historia, Buenos Aires. Historia de la nación argentina)*. Buenos Aires. Universidad. 1938. v. 4, sec. 2, p. 9-77, 7 il.) [902]

The most recent thorough account of the early presses of Argentina, with a general bibliography. Good reproductions.

F2831.A24

Furlong Cardiff, Guillermo. *Cartografía colonial (Academia nacional de la historia. Historia de la nación argentina)*. Buenos Aires. Universidad. 1938. v. 4, sec. 2, p. 269-303, 15 il.) [903]

An authoritative account of the maps representing colonial Argentina, with a good bibliography.

F2831.A24

Minor Arts

Grenón, Pedro. *Las veletas (Córdoba, provincia. Álbum Córdoba)*. Córdoba. 1918. p. 118-120, il.) [904]

Popular article, with poor reproductions, describing old weather-vanes.

Márquez Miranda, Fernando. *Ensayo sobre los artífices de la platería en el Buenos Aires colonial. Instituto de investigaciones históricas, no. 62*. Buenos Aires. Universidad. 1933. 306 p., 11 il. [905]

A basic presentation of the archival material referring to the silversmiths in colonial Buenos Aires. Documents concerning the organization and character of their guild, the rules and examinations for admission, the traffic in jewels and metals, inventories of tools and stock, are quoted from the Archivo general de la nación, with exact references. A forty-page list of silversmiths mentioned in the documents is appended, together with complete documents in five important cases at law. The contemporary situation in Peru and Mexico is also discussed. There are 10 facsimiles of documents and an excellent bibliography.

F2801.B98 no. 62

Noel, Martín S. Los estilos virreinales del plata en el Museo Fernández Blanco (*Fundamentos para una estética nacional*. Buenos Aires. Rodríguez Giles. 1926. p. 217-224, no il.

[906

Discussion of stylistic influences in the minor arts, including French and oriental (by way of Brazil), and their relation to a national art.

NA702.N7

Olivier, Ernesto Luis. Historia del mueble colonial (*Rosalinda*, Buenos Aires, mar. 1929, p. 68-69, 4 il.; abr. 1929, p. 22-23, 5 il.; jul. 1929, p. 30-31, 4 il.; ag. 1929, p. 26, 4 il.; set. 1929, 1 p., 4 il.; oct. 1929, 2 p., 4 il.)

[907

Brief but trenchant survey of the trends in furniture design in the Argentine region during the colonial period.

Ravignani, Emilio. El cuerpo de plateros en el Río de la Plata (1769-1809) (*Nosotros*, Buenos Aires, v. 23, no. 89, set. 1916, p. 305-315, no il.) [908
Interpretation of documents on the silversmiths' guild.

AP63.N6

Rejas del antiguo Buenos Aires (*Prensa*, (Buenos Aires, 24 mar. 1940, sec. 2, 1 p., 5 il.) [909

Photographs of iron grills.

DLC

Rinaldini, Julio. La navidad porteña

(*Saber vivir*, Buenos Aires, v. 1, no. 5, dic. 1940, p. 16-17, 4 il.) [910

An 18th-century *presepio* group from the collection of Hebe Pirovani de Gironde.

AP63.S14

Painting

Grenón, Pedro. Una vida de artista: H. Luis Berger, S. J. (1588-1641); pintor y músico. Córdoba. A. Biffignandi. 1927. 32 p., 5 il. [911
Biographical account, from documents, of a Jesuit who was both artist and musician.

DLC

Schenone, Héctor. Un pintor del siglo XVIII: Miguel Ausell (*Prensa*, Buenos Aires, 23 mar. 1941, sec. 3, p. 2, 2 il.) [912

Sculpture

Buschiazzo, Mario J. Ein deutscher künstler im kolonialen Argentinien des XVII jahrhunderts (*Lasso*, Buenos Aires, v. 7, no. 9, marz 1940, p. 524-526, 3 il.) [913
Describes the work of Joseph Schmidt on the pulpit of the cathedral of Jujuy.

F2801.L36

El interesante Museo de historia y arte colonial del convento de San Francisco (*Prensa*, Buenos Aires, 4 mar. 1934, 2 p., 17 il.) [914

Photographs of a notable collection of colonial religious wood sculpture.

DLC

BOLIVIA

Ballivián y Rojas, Vicente de. Archivo boliviano; colección de documentos relativos a la historia de Bolivia durante la época colonial. v. 1. Paris. A. Franck. 1872. 535 p., no il.

[915

Documents, including colonial diaries, and a catalog of printed and manuscript accounts of colonial Bolivia. Some data of use in the history of the arts. Only one volume was published.

F3301.B22

Finot, Enrique. La cultura colonial española en el Alto Perú. New York. Instituto de las Españas. 1935. 40 p., 4 il. [916]

Includes a short passage on colonial architecture and other arts in Bolivia, based on Villanueva and Guido. The Spanish tradition is emphasized.

F3322.F55

———. La cultura colonial española en el Alto Perú (*Boletín de la Unión panamericana*, Washington, v. 69, no. 9, sept. 1935, p. 689–709, 14 il.)

[916a]

Translated from the *Bulletin of the Pan American union*, Washington (item 917).

F1403.B955

———. Spanish colonial culture in Upper Peru; notes for a history of colonial art in Bolivia (*Bulletin of the Pan American union*, Washington, v. 69, no. 4, apr. 1935, p. 280–299, 14 il.)

[917]

An address delivered to the Washington Chapter of the Instituto de las Españas, 12 oct. 1934. See item 916.

F1403.B955

Guido, Ángel. El espíritu de la emancipación americana en un artista indio de Potosí (*Prensa*, Buenos Aires, 1 en. 1932, sec. 3, 1 p., 6 il. [918]

In which the portal of San Lorenzo is attributed to José Kondori, 1728–1744. There are important photos of details.

DLC

Jaimes, Julio L. (Brocha Gorda, *psued.*) La villa imperial de Potosí. Buenos Aires. J. L. Rosso. 1905. 535 p., no il. [919]

“Su historio anecdótica—sus tradiciones y leyendas fantásticas”—including a good deal of scattered material helpful to the study of its art.

F3351.P85J2

Kochnitzky, León. Sur la route de l'Inca (*Renaissance*, Paris, v. 19, no. 10–12, oct.-déc. 1936, p. 21–30, il.) [920]

See item 2063.

N2.R25

Molins, Wenceslao Jaime. Potosí, la ciudad única. 2 ed. Buenos Aires.

Ateneo. 1927. 158 p., 11 il.

[921]

Essays literary in quality, but rich in description. Originally published in 1922; this edition has pen and ink sketches of details of the colonial buildings.

F3351.P85M72

Omiste, Modesto. Crónicas potosinas. Potosí. El tiempo. 1893–96. 4 v., no il. [922]

Tradition and history in essays by various authors; not without use.

F3351.P85049

René-Moreno, Gabriel. Biblioteca boliviana; catálogo del archivo de Mojos y Chiquitos. Santiago de Chile. Gutenberg. 1888. 627 p., no il.

[922a]

Catalog to a collection of colonial documents, including the Archivo de la administración de misiones.

F3319.R39

Villanueva, Emilio P. Disquisiciones sobre arte colonial (Ríos, Cornelio. *Bolivia en el primer centenario de su independencia*. La Paz. 1925. p. 340–348, il.) [923]

Condensed statement on colonial art in Bolivia; illustrations throughout the volume.

F3324.R57

Architecture

Bolivia, Ministerio de educación, bellas artes y asuntos indígenas. Potosí colonial. La Paz. 1939. 207 p., il. [924]

Contains some material on colonial architecture.

Buschiazzo, Mario J. La Casa de Moneda de Potosí (*Arquitectura*, Habana, v. 8, no. 86, set. 1940, p. 197–201, 8 il.) [925]

A general account, fortified with accurate dates, of the building of the Mint of Potosí. The photographs are not of the best.

NA5.A84

———. La Casa de Moneda de Potosí (*Prensa*, Buenos Aires, 5 mayo 1940, sec. 2, 1 p., 5 il.) [926]

A few words on the history and some

photographs of the Mint of Potosí.
DLC

———. El templo de San Francisco de La Paz, Bolivia (*Revista de arquitectura*, Buenos Aires, v. 21, no. 178, oct. 1935, p. 433-438, il.) [926a
An architectural historian discusses one of the most interesting of the Andean churches.

DLC

———. En torno al cuarto centenario de Chuquisaca (*Prensa*, Buenos Aires, 5 feb. 1939, sec. 2, 1 p., 6 il.) [927
Photographs of doorways and cloisters in Sucre. Historical text. Footnotes.

DLC

———. Impresiones sobre Bolivia (*Lasso*, Buenos Aires, v. 6, no. 11, mai 1939, p. 673-682, 6 il.) [928
The text is slight. There are some good photographs of buildings in Potosí and Sucre.

F2801.L36

Also issued as a pamphlet (Buenos Aires. Beutelspacher. 1939).

DLC

———. The Mint of Potosí (*Bolivia*, New York, v. 8, no. 2, jan.-feb. 1941, p. 9 & 17-18, no il.) [929
A translation, slightly abridged and without illustrations, from *Arquitectura*, Habana (item 925).

HC181.B6

Buschiazzi, Mario & Giuria, Juan. Informe sobre las obras de restauración a efectuarse en la Casa de Moneda de Potosí (*Boletín de la Sociedad geográfica Potosí*, Potosí, v. 27, no. 9, en. 1940, p. 1-24, il.) [930
Recommendations by two architects for the restoration and preservation of the famous Mint. Illustrations are very poor.

Cañete y Domínguez, Pedro Vicente. Potosí colonial; guía histórica, geográfica, política, civil y legal del gobierno e intendencia de la provincia de Potosí. La Paz. Artística. 1939. 207 p., no il. [931
Contains a few mentions of colonial architecture.

F3341.P7C25

Guido, Ángel. Fisionomía setecentista de La Paz; templo de San Francisco

(*Prensa*, Buenos Aires, 1 en. 1928, sec. 2, 1 p., 4 il.) [932

The best illustrations and description available of this important 18th-century church.

DLC

———. Influencia aborígen en la arquitectura colonial; San Lorenzo de Potosí (*Fusión hispano-indígena en la arquitectura colonial*. Rosario. Casa del libro. 1925. p. 159-173, no il.) [933

See item 715.

———. Patios paceños; Bolivia (*Fusión hispano-indígena en la arquitectura colonial*. Rosario. Casa del libro. 1925. p. 149-157, no il.) [934
See item 715.

Jáuregui Rosquellas, Alfredo. La ciudad de los cuatro nombres; cronicario histórico. Sucre. Glorieta. 1924. 498 p., no il. [935

Brief notes on the colonial churches of Sucre (p. 125-135), and a good deal of useful background.

F3351.S94J37

Jones Odríózola, Guillermo. San Francisco de La Paz (*Prensa*, Buenos Aires, 22 jun. 1941, sec. 3, p. 1, 6 il.) [936

Description of the Franciscan church; interesting illustrations by the author.

DLC

———. Santa María de Copacabana (*Prensa*, Buenos Aires, 15 jun. 1941, sec. 2, p. 4, 5 il.) [937
Photographs by the author, descriptions and historical notes on the famous Bolivian shrine (1580-1670).

DLC

Potosí; grabados de Genaro Ibáñez. La Paz. 1941. 16 il. [938
A handsome collection of signed prints by a contemporary Bolivian. Valuable for some precise details of colonial architecture, not available elsewhere.

NNNM

Toussaint, Manuel. America incógnita; la Casa de Moneda de Potosí en Bolivia (*Boletín de la Sociedad geográfica Potosí*, Potosí, v. 27, no. 9, en. 1940, p. 25-30, no il.) [939
Reprinted from *Mas*, Mexico. General historical description.

Vacano, Max Joseph von. Bolivia; su desarrollo y progreso. Berlin. D. Reimer. 1925. 244 p., 147 il., 1 map.

[940]

Excellent photographs of the colonial architecture of Bolivia (La Paz, Sucre, Potosí, Cochabamba, and Sorata).

F3308.V113

BRAZIL

Adam, Paul Auguste Maria. Les visages du Brésil. Paris. P. Lafitte. 1914. 302 p., 1 il.

[941]

Occasional mention is made of colonial art.

F2515.A19

Almanaques da cidade do Rio de Janeiro para os anos de 1792 e 1794 (*Anais da Biblioteca nacional de Rio de Janeiro*, Rio de Janeiro, v. 59, 1940, p. 189-356, no il.)

[942]

Especially valuable for dating and locating colonial churches.

Z1675.R58

Baerle, Kaspar van. Casparis Barlaei, rerum per octennium in Brasilia et alibi nuper gestarum, sub praefectura illustrissimi comitis I. Mauritii, Nassoviae, etc. Amstelodami. I. Blaeu. 1647. 348 p., 31 il., 25 maps.

[943]

The official history of the rule of Maurice of Nassau in Brazil. Illustrations are views and pictorial maps by Frans Post, and a portrait of Maurice.

F2532.B13

———. *Descriptio totius Brasiliae in qua agitur de natura et indole regiones et incolarum, de regimine politico regum successione de rebus privatis, de moribus, legibus et ritibus istarum gentium. Clivis. Tobiae Silberlingii.* 1689. 664 p., 7 il., 2 maps.

[944]

Reprint of item 943.

———. *História dos feitos praticadas durante oito anos no Brasil e noutras partes sob o governo do ilustríssimo João Mauricio, conde de Nassau, etc.* Trans. Cláudio Brandão. Rio de Janeiro. Ministério da educação e saúde. 1940. 440 p., 55 il.

[945]

Translation of item 943 in the form of a reprint. Portrait, views and plans

of Brazilian sites from the original edition.

F2532.B185

Bandeira, Manoel. Guia de Ouro Preto. Publicações do Serviço do patrimônio artístico e histórico nacional, no. 2. Rio de Janeiro. Ministério da educação e saúde. 1938. 162 p., 133 il.

[947]

This beautiful volume, the second yearly monograph sponsored by the S.P.A.H.N., is a well constructed history of the former capital of Minas Gerais, with all its monuments carefully listed and classified. It brings nothing new to the problems of authorship and documentation that beset the technical observer, but will appeal particularly to the layman.

F2651.09B3

———. *Ouro Preto, the old Villa Rica (Travel in Brazil, Rio de Janeiro, v. 1, no. 4, 1941, p. 1-13, 22 il.)*

[948]

Among the clearest and most dramatic photographs of the colonial sculpture and architecture of the old capital of Minas Gerais yet published.

DLC

Barboza, Antônio da Cunha. Aspecto da arte brasileira colonial; estúdio sobre artes (*Revista do Instituto histórico e geográfico brasileiro*, v. 61, pt. 1, 1898, p. 89-154, no il.)

[949]

Summary. Includes music, with plentiful quotations from travelers.

F2501.I59

———. *Aspecto da arte brasileira colonial. Estudos históricos, no. 1.* Rio de Janeiro. Nacional. 1899. 89 p., no il.

[950]

An early attempt at synthesis, with little information.

DCU-IA

Barrow, John. *Voyage to Cochinchina in the years 1792 and 1793.* London. T. Cadell & W. Davies. 1806. 447 p., 21 il., color.

[951]

There is a fine description of Rio de Janeiro, including mention of the paintings in the Passeio publico (3 il.).

G463.B27

Brazil, Ministério da educação e saúde. *Catálogo da Exposição nassoviana; Biblioteca nacional.* Rio de Janeiro.

1938. 133 p., il. [952]
Calmon, Pedro. História da Bahia: resumo didático. 2 ed. São Paulo. Melhoramentos. 1927. 204 p., 218 il. [953]
 A text book with a large number of photographs of colonial buildings of the region, many of which have been destroyed.
 F2551.C26
- Capri, Roberto.** Minas Geraes e seus municípios. São Paulo. Pocaí Weiss. 1916. [954]
- Cardim, Fernão.** Tratados da terra e gente do Brasil. Rio de Janeiro. J. Leite. 1925. 434 p., no il. [955]
 A 16th-century Jesuit's manuscript, published by the Brazilian Academy, which described the earliest buildings of the Company of Jesus in Baía and other places in Brazil.
 F2511.C26
 Reprinted (Bibliotheca pedagógica brasileira, ser. 5; Brasiliana, v. 168. São Paulo. Nacional. 1939)
- Cardoso, Joaquim.** Observações em torno da história da cidade do Recife no período holandês (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 383-406, 6 il.) [956]
 General principles of the expansion of Recife. Not clearly presented.
 F2501.B795
- Carvalho, Affonso de.** Viagem pelo Brasil (do Chuy ao Oyapock). Rio de Janeiro. Guanabara. 1935. 233 p., 46 il. [957]
 Includes descriptions of colonial building and painting in Minas Gerais, Salvador and Recife.
 F2513.D45
- Charles, George.** Arte sacra no Brasil (*Renovação*, Recife, v. 1, no. 2, oct. 1939, p. 13 & 23, 2 il.) [958]
 Impressions of Brazilian colonial art, with a useful catalog of the principal monuments of Pernambuco, Baía and Minas and the names of many of the artists who worked in them.
 DLC
- Costa, Luíz Edmundo da.** O Rio de Janeiro no tempo dos vicereis (*Revista do Instituto histórico e geográfico brasileiro* Rio de Janeiro, v. 109, pt. 1, 1931, 544 p., il.) [960]
 Essays on colonial customs in the capital, with a wealth of drawings of architecture, furniture and costumes and good photographs of many rare colonial paintings.
 F2501.I59
- . O Rio de Janeiro no tempo dos vice-reis; 1763-1808. Rio de Janeiro. Nacional. 1932. 349 p., il. [961]
 New publication of item 960.
 F2646.C87
- . Rio in the time of the viceroys. Dorothea H. Momsen, ed. Rio de Janeiro. J. R. de Oliveira. 1936. 353 p., il. [962]
 The English translation of item 960.
 F2646.C874
- Driesen, Ludwig.** Leben des fuersten Johann Moritz von Nassau-Siegen. Berlin. 1849. [963]
 NN, DCU-IA, ICN, MB
- Falcão, Edgard de Cerqueira.** Relíquias da Bahia. São Paulo. Romiti & Lanzara. 1940. 511 p., 508 il. [964]
 An invaluable volume of excellent photographs of every phase of colonial art in Baía. Introductory text by Rubens de Amaral, in Portuguese, Spanish, French, Italian and English.
 N6650.C4
- Fazenda, José Vieira.** Antiquilhas e memórias do Rio de Janeiro (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 88, 1920, 510 p.; v. 89, 1921, 491 p.; v. 93, pt. 1, 1923, 601 p.; v. 95, pt. 1, 1924, 641 p., no il.) [965]
 Haphazard notes about old monuments of Rio de Janeiro, roughly in chronological order, often containing material pertaining to the arts.
 F2501.I59
- . Antiquilhas e memórias do Rio de Janeiro. Série 1-5. Rio de Janeiro. Nacional. 1921-1927. [966]
 Reprint of item 965.
 ICN
- Ferreira, Athos Damasceno.** Imagens sentimentais da cidade. Porto Alegre. Globo. 1940. 194 p., 23 il. [967]

There is an excellent series of detailed drawings of old buildings and costumes by João Faria Viana.

F2651.P8D25

Franco, Afonso Arinos de Melo. Roteiro lírico de Ouro Preto. Rio de Janeiro. Sociedade Felipe d'Oliveira. 37 p., il., color. [968]

A somewhat poetical account of an artistic and historical pilgrimage to Ouro Preto, the former capital of Minas Gerais, illustrated with water-colors by the author.

F2651.O9M5

Galland, Georg. Der grosse Kurfürst und Moritz von Nassau der brasilianer. Frankfurt-am-Main. H. Keller. 1893. 236 p., no il. [969]

Contains a section on his patronage of architects and artists in Pernambuco.

DCU-IA, ICN

Godofredo (filho). Os holandeses e a cultura artística da Bahia (*Revista do Instituto geográfico e histórico*, Baía, no. 66, 1940, p. 159-174, no il.) [970]

A very general account of the little that is known of the architecture, painting and sculpture of Baía in the 16th century. A lecture delivered in 1938.

F2551.I59

Idéia da população da capitania de Pernambuco (*Anais da Biblioteca nacional do Rio de Janeiro*, Rio de Janeiro, v. 40, 1918, p. 1-112, no il.) [971]

Lists of churches in the late 18th century.

Z1675.R58

Informação geral de capitania de Pernambuco, 1749 (*Anais da Biblioteca nacional do Rio de Janeiro*, Rio de Janeiro, v. 27, 1906, p. 117-496, no il.) [972]

Specific mention of architects and lists of buildings.

Z1675.R58

Kitzinger, Alexandre Max. Resenha histórica da cidade de São Sebastião do Rio de Janeiro desde sua fundação até a abdicação de Dom Pedro I (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 76, 1913, pt. 1, p. 147-275, 8 il.) [973]

Runs through the early schemes of

building of the capital, with illustrations largely from Debret.

F2501.I59

Lamego, Alberto. Os sete povos das missões (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 55-81, 1 il.) [974]

Material gathered from manuscripts in the archive of the Serviço do patrimônio. There is an account of a fête in honor of Carlos III at São Borja in 1760, and information on the founding of the missions. Illustrated with a Portuguese map of 1756.

F2501.B795

Leite, Serafim. O guarda-roupa feminino das imagens jesuíticas do Brasil, nota artística dos séculos XVII e XVIII (*Jornal do commercio*, Rio de Janeiro, 22 jun. 1941, p. 3, no il.) [975]

An exquisitely written statement read before the Academia brasileira de letras in which the eminent Jesuit describes the *Inventário do Maranhão*, a document of his Order in Rome, which treats of religious sculpture and the costumes of some statues imported from France.

AP66.J66

———. História da Companhia de Jesus no Brasil. Lisboa & Rio. Portugal. 1938. [976]

The second volume (16th-century) of the definitive history of the Jesuits in Brazil contains an important chapter dedicated to their part in the painting and architecture of Baía. Mention is made of Irmão Amaro Lopes, adept at ceramics, the painter Padre Manuel Alvares, and Irmão Francisco Dias, an architect who had worked on the great Jesuit church of S. Roque at Lisbon.

F2528.L443

———. Novas cartas jesuíticas; de Nóbrega a Vieira. São Paulo. Editora nacional. 1940. 344 p., no il. [977]

Some slight references to early Brazilian Jesuit buildings are included.

F2528.L447

Léry, Jean de. Histoire d'un voyage fait en la terre du Brésil, autrement dite Amérique. La Rochelle. A. Chuppin. 1578. 424 p., il. [978]

The illustrations are of value for the earliest building in Brazil and costumes of Indians. Later editions add other prints.

F2511.L6

———. Viagem à terra do Brasil. Biblioteca histórica brasileira, no. 7. São Paulo. Martins. 1941. 278 p., il.

[979

Portuguese translation of item 978, with reproductions of some of the prints as illustrations.

F2511.L695 1941

Lima, Augusto de (júnior). A capitania das Minas Gerais; suas origens e formação. Lisboa. Americana. 1940. 136 p., il.

[980

Two chapters, on *A casa, o mobiliário e as alfaias* (p. 105-122) and *A arte barroca em Minas Gerais* (p. 123-136) deal with the arts.

F2581.L5

Maravilhas da arte colonial carioca (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 52, ag. 1939, p. 24-25, 4 il.)

[981

Fine photographs of the iron gate of Mestre Valentim and the fountain in the Passeio público and the fountain of Sto. Antônio in Rio de Janeiro.

AP66.I6

Mariano, José (filho). A propósito da escola de arte de Villa Rica (*Jornal do commercio*, Rio de Janeiro, 25 maio 1941, p. 5, no il.)

[982

Attacks the theory of Augusto de Lima, Jr., that there was a school of art in Ouro Preto presided over by J. B. Gomes, and combats his conclusions as to the use of certain stones in architecture and sculpture.

AP66.J66

Mattos, Aníbal. Arte colonial brasileira. Belo Horizonte. Apollo. 1936. 310 p., 135 il.

[983

The second volume in the *História da arte brasileira* (see item 986) discussing particularly the 17th and 18th-century architecture of Pernambuco, Rio de Janeiro and Minas Gerais. The book contains a wealth of invaluable photographic material, but the information of the author is not always based on thorough research.

N6650.M3

———. As artes do desenho no Brasil Belo Horizonte. Estado. 1923. 246 p., no il.

[984

Essays on Marajo and on colonial artists that form the basis for several subsequent books by the author.

NcD

———. Das origens da arte brasileira. Belo Horizonte. Apollo. 1936. 266 p., il.

[985

The first volume of an *História da arte brasileira* (item 986) discussing in particular the art of the Indians before and during the colonial period. Invaluable illustrations; somewhat insecure as to facts and judgment.

F2519.3.A7M3

———. História da arte brasileira. Bibliotheca mineira de cultura. Belo Horizonte. Apollo. 1937. 2 v., il.

[986

A new edition of two previous works, here issued as volumes 1 and 2: *Das origens da arte brasileira*, (item 985) and *Arte colonial brasileira* (item 983).

N6650.M33 1937

Mattos, Aníbal. Mestre Valentim, e outros estudos. Belo Horizonte. Apólo. 1934. 177 p., 33 il.

[986a

An essay on the sculptor, Mestre Valentim, and three on colonial painting.

NB359.F6M3

Miguel Arcanjo da Anunciação. Cronica do Mosteiro de São Bento de Olinda até 1763. Pernambuco. Recife. 1940. 147 p., no il.

[986b

A contemporary chronicle, among whose entries are many referring to the building and decoration of the monastery.

BX2567.O4S3

Molengraaff, Cornelia Gerlings. Johan Maurits van Nassau en de korte bloeitijd van Hollandsch-Brazilië, 1636-1644. 's-Gravenhagen. Trio. 1928? 27 p., 69 il.

[987

A wealth of maps of Recife and Olinda; old prints of architecture with modern photographs for comparison.

F2532.J65

Monumentos de arte colonial (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 38, jun. 1938, p. 6-7, 6 il.)

[988

Fine photographs by H. P. Lange of

sculpture and painting from the Carmelite church of Ouro Preto.
AP66.I6

Museu sacro da veneravel Ordem terceira de São Francisco da Penitência. Rio de Janeiro. 1933. 16 p., 4 il.

[989]

A little brochure identifying the objects.
DLC

Narrativa epistolar de uma viagem e missão jesuítica (*Revista do Instituto histórico e geográfico brasileiro*, v. 65, pt. 1, 1902, p. 5-70, no il.) [990]
Geographically useful, but disappointing for descriptions.

F2501.I59

Passos, Zoroastro Vianna. Em tórno da história do Sabará; a Ordem 3ª do Carmo e a sua igreja; obras do Aleijadinho no templo. Publicações do Serviço do patrimônio histórico e artístico nacional, no. 5. Rio de Janeiro. Ministério da educação e saúde. 1940. 167 p., 33 il., 1 color. [991]

A study of the records of the Carmelite church of Sabará from 1761-1848, yielding important facts about the architect, Tiago Moreira, the painter, Joaquim Gonçalves Rocha, and the sculptors, Aleijadinho and Francisco Vieira Servas. Good illustrations, including reproductions of documents. Introduction by Rodrigo Melo Franco de Andrade. An important scholarly work.

NA5357.S3V5

Paula e Silva, Francisco de. Apontamentos para a história eclesiástica do Maranhão. Bahia. S. Francisco. 1922. 486 p., no il. [992]
Essentially ecclesiastical history; but useful for background.

Pio, Fernando. Considerações em torno da Exposição de arte sacra (*Fronteiras*, Recife, v. 8, no. 9, set. 1939, p. 6-10, 11 il.) [993]

The catalog of the exhibition of colonial painting, sculpture, and minor arts held in the church of S. Francisco in Recife in connection with the third Congresso eucharístico nacional in that city.

DLC

Pontes, R. de Sida Silva. Jesuits (*Revista do Instituto histórico e geográfico brasileiro*, v. 4, 1842, p. 65-87, no il.)

[995]

Reviews the early writings on the Jesuit missions with especial reference to the arts.

F2501.I59

Ranzini, Felisberto. Estylo colonial brasileiro. São Paulo. A. de Barros Saraiva. 1928. 6 p., 40 il. [996]
NA2840.R3

Reys-boeck van het rijcke Brasilien, Rio de la Plata ende Magallanes. Dordrecht. Ian Canin. 1624. 67 p., 3 il., 3 maps. [997]

Illustrations of Baia.

F2214.R46

Rodrigues, José Honório & Ribeiro, Joaquim. Civilização holandesa no Brasil. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 180. São Paulo. Nacional. 1940. 398 p., 13 il. [998]

Brings together some new information on buildings. Illustrated from the classic 17th-century Dutch and German painters of the Nassau court.

F2532.R6

Sousa, Gabriel Soares. Tratado descriptivo do Brasil em 1587 (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 14, 1851, p. 1-365 & 367-415). [999]
First printed version of a famous 16th century description of Baia with references to architecture.

F2501.I59

———. Tratado descriptivo do Brasil em 1587. Francisco Adolpho de Varnhagen, *ed.* Rio de Janeiro. Laemmert. 1851. 120 p., no il. [1000]
The first complete edition of item 999.

F2511.S67

———. Tratado descriptivo do Brasil em 1587. Biblioteca pedagógica brasileira, ser. 5, v. 117. São Paulo. Nacional. 1938. 493 p., no il. [1001]
A recent edition of item 999.

F2511.S673

Taunay, Afonso de Escagnolle. História seiscentista da villa de São Paulo. São Paulo. Ideal. 1928-1929. 4 v., no il. [1002]

A source for the artistic, particularly the architectural, history of the city.

———. M'boy, a sua igreja e convento (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 72, mar. 1941, p. 23, 3 il.) [1003]

Interior and paintings illustrated. Brief authoritative notes on this 17th century Jesuit church of the state of São Paulo.

AP66.16

———. Na Bahia colonial (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 90, 1921, p. 237–382, no il.) [1004]

Descriptions by travellers, some of which touch on architecture.

F2501.159

———. Rio de Janeiro de antanho (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 90, 1921, p. 393–538, no il.) [1005]

Descriptions of the city by seven 18th century travellers; some of these touch on art.

F2501.159

Tesouros artísticos da Baía (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 74, jun. 1941, p. 75 & 77, 6 il.) [1006]
Photographs from item 964.

AP66.16

Vasconcellos, Diogo Luíz de Almeida Pereira de. A arte em Ouro-Preto (*Livro comemorativo do bi-centenário de Ouro Preto*. Ouro Preto. 1911).

[1007]

Indispensable for the study of the arts in Minas Gerais.

———. A arte em Ouro-Preto. Belo Horizonte. Academia mineira de letras. 1934. 101 p., 21 il. [1008]
Second edition of item 1007.

N6657.O9V3

Viana, Ernesto da Cunha de Araujo.

Das artes plásticas no Brasil em geral e na cidade do Rio de Janeiro em particular (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 78, 2 pte., 1915, p. 505–608, no il.) [1009]

Five lectures containing a great deal of information drawn from a variety of sources; one of the chief secondary sources for the study of Brazilian art.

The work extends to the beginning of the 19th century.

F2501.159

Wätjen, Hermann Julius Eduard. O domínio colonial holandez no Brasil. Biblioteca pedagógica brasileira, sér. 5, Brasiliana; v. 123. São Paulo. Nacional. 1938. 560 p., 1 map. [1010]
The Portuguese translation of item 1011.

F2528.W14

———. Das holländische kolonialreich in Brasilien. Haag. M. Nejhoff. 1921. 352 p., 1 map. [1011]

The social background of the Dutch regime in Brazil with a discussion of the painters of Maurice of Nassau.

F2528.W12

Architecture

Allain, Emile. Rio de Janeiro; quelques données sur la capitale et sur l'administration du Brésil. Paris, L. Frenziere. Rio de Janeiro, Lachaud. 1886. 324 p., no il. [1012]

Brief mention of important churches and public buildings of the colonial period.

F2646.A4

Almeida, Rómulo Barreto de. A capela de S. José do Genipapo (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 225–228, 2 il.) [1013]

The importance of this small chapel of the Baian sertão, erected by Gaspar Fernandes da Fanca in 1704, lies in its rare masonry porch, legacy of Portuguese architecture, which according to the paintings of Frans Post was the typical feature of country churches in the north of Brazil during the 17th century.

F2501.B795

Amaral, Braz do. A antiga capella dos jesuitas da Bahia (*Revista do Instituto geográfico e histórico*, Baía, v. 9, 1902, p. 47). [1014]

Amaral, Braz do & Goes, Inocência. Exploração de subterrâneo do seminário da Bahia (*Revista do Instituto geográfico e histórico*, Baía, v. 5, 1898, p. 27–39, no il.) [1015]

Description of the foundation and construction.

F2551.159

Amaral, Edmundo. Rótulas e mantilhas; evocações do passado paulista. Rio de Janeiro. Civilização brasileira. 1932. 240 p., 56 il. [1016]

A book of evocative essays about colonial monuments valuable for the drawings by Belmonte showing types of construction and decoration.

F2651.S2A62

Andrade, Mário de. A capela de Santo Antônio (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 119-125, 8 il.) [1017]

The first publication of an important wooden chapel erected in 1681 by the *capitão* Fernão Pais de Barros at his fazenda of Santo Antônio at São Roque (São Paulo). The article is a model of well documented study.

F2501.B795

O antigo palácio do governo da Bahia (*Revista do Instituto geográfico e histórico*, Baía, v. 6, 1899, p. 537-548, no il.) [1018]

Description of the 17th-century structure now lost, with notes on its appearance in 1859.

F2551.I39

Anunciação, Miguel Arcanjo da. Crônica do mosteiro de São Bento de Olinda até 1763. Recife. Oficial. 1940. 147 p., 1 il. [1019]

The entries in the books of this Pernambuco monastery provide valuable information on colonial building.

BX2567.O4S3

The aqueduct; souvenir of colonial Brazil. (*Brazil today*, New York, v. 1, no. 3, nov. 1940, p. 9 & 23, 3 il.) [1020]

A useful and apparently accurate account of the Rio de Janeiro aqueduct.

DLC

Architectural art in Brazil (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 1, 1941, p. 4-7, 3 il.) [1021]

There is here a remarkable photograph of a colonial *casa grande* with peripteral colonnade. Unfortunately, the house is not identified.

DLC

A arte religiosa no Brasil colonial (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 76, ag. 1941, p. 45-47, 7 il.) [1022]

Fine photographs of the Jesuit church of São Miguel (São Paulo), built by local Indians in the 17th century, and its sculptures.

AP66.I6

Assis, Cintra A casinha de palha do padre Anchieta (*Revista do Arquivo municipal*, São Paulo, ano 6, v. 63, 1940, p. 109-114, no il.) [1023]

Quotations from contemporary documents describing the first buildings of São Paulo.

F2651.S2R4

Aureo throno episcopal (*Revista do Arquivo publico mineiro*, Belo Horizonte, v. 6, no. 2, abr.-jun. 1901, p. 380-491, no il.) [1024]

Republication of an 18th century pamphlet describing some colonial churches in Mariana.

F2581.M66

Um autêntico solar colonial (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 29, set. 1937, p. 6-7, 7 il.) [1025]

Views of the colonial residence Aguas Férreas in Rio de Janeiro's Largo do Boticário, restored and furnished by Raimondo Siqueira.

AP66.I6

Avelar, Romeu de. O forte de Cabedello (*Revista da semana*, Rio de Janeiro, v. 41, no. 22, 1 jun. 1940, p. 24-25, 5 il.) [1026]

Ruins of a colonial fort in the state of Paraíba, constructed in the main about 1689.

DLC

Barata, Manoel de Mello Cardoso. Festos paraenses; as primeiras ruas de Belém (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 77, pt. 1, 1914, p. 115-134, no il.) [1027]

Various facts on the foundation and buildings of the capital of Pará.

F2501.159

Barreto, Paulo T. Uma casa de fazenda em Jurujuba (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 69-77, 2 il.) [1028]

A description of an important colonial property situated on the Bay of Guanabara near Rio de Janeiro. The author does not attempt to relate the building, which dates from the middle of the 18th century, to others of the region of Baía or to the contemporary Spanish style.

F2501.B795

———. O Piauí e a sua arquitetura (*Revista do Serviço do patrimônio histórico e artístico nacional* Rio de Janeiro, v. 2, no. 1, 1938, p. 187–223, 14 il.)

[1029]

This is a monograph of real importance for the study of regional domestic architecture in Brazil. The dwellings of the towns of Teresina, Oeiras and Campo Maior, and the country *fazendas* are of one story, in L or V plan; the author states that the rooms are arranged in 4 categories that derive from the *porta e janela*, *meia-morada* and *morada inteira* types of the neighboring state of Maranhão.

F2501.B955

Barros, J. Teixeira. Extinctas capellas da cidade do Salvador (*Revista do Instituto geográfico e histórico*, Baía, v. 56, 1930, p. 333–352, no il.)

[1030]

A valuable list of lost buildings.

F2551.159

Beschreibung des Portugiesischen Amerika vom Cudena. Hofrath Lessin, ed. Brunswick. 1780. 160 p.

[1031]

On page 82 the architecture of Belem is favorably compared with that of Europe at the time.

F2511.C96

Bruhn, Angelo. Apontamentos de viagens (*Arquitetura e urbanismo*, Rio de Janeiro, v. 2, no. 2, 1937, p. 89, il.)

[1032]

A group of informal pencil sketches of 3 colonial monuments: the cloister of S. Francisco, Paraíba; the church of N. S. do Rosário, Ouro Preto; houses in the Rua Costa Sena, Ouro Preto.

DPU

Calmon, Pedro. Espírito da sociedade colonial. Biblioteca pedagógica brasileira, ser. 5, Brasileira, v. 40. São Paulo. Nacional. 1935. 347 p., 8 il.

[1033]

A synthesis of material already published on colonial architecture, especially that of Minas Gerais. Reproduces a famous series of pictures of colonial monuments by A. Norfini now at the Museu histórico nacional in Rio de Janeiro.

F2524.C23

———. O forte de S. Felipe (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 52, ag. 1939, p. 13–15, 5 il.)

[1034]

Description of the Monserrate fort in the harbor of Baía, one of the best preserved Portuguese constructions of the 17th century. Not documented.

AP66.I6

Campos, João da Silva. Fortificações da Baía. Publicações do Serviço do patrimônio histórico e artístico nacional, no. 7. Rio de Janeiro. Ministério da educação e saúde. 1940. 292 p., 11 il.

[1035]

An excellent monograph on the colonial fortifications of Salvador and its region, carefully documented with photographs and bibliography.

DLC

———. Os misteriosos subterrâneos da Bahia. Bahia. Estado. 1938. 122 p., no il.

[1036]

Reports on foundations of a number of colonial buildings. Deals with many legends.

F2551.S5

———. Tempo antigo; crônicas d'antanho, marcos do passado, histórias do recôncavo. Baía. Museu do estado da Baía. 1942. 192 p., il.

[1037]

Supplementary material for the study of the colonial architecture of the region.

DLC

Campos, Oliveira. Capella da Mizericórdia (*Revista do Instituto geográfico e histórico*, Baía, v. 17, no. 36, 1910, p. 79–82, no il.)

[1038]

Some original source materials are quoted on the building of the original 16th-century chapel.

F2551.159

As capellas de Aracariguama e seus fundadores. Notas de historia ecclesiástica, no. 1. São Paulo. Augusto Siqueira. 1916. 72 p., no il.

[1039]

Notes on the history of various old

and destroyed chapels in São Paulo, quoting literally from documents.

Capellinhas do Rio colonial. (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 59, mar. 1940, p. 34, 4 il.) [1040]

Some small chapels that have been reconstructed since colonial times.

AP66.I6

Carmo, Henrique José do (neto). Recordações e aspectos do culto de Sanct'Anna (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 94, pt. 2, 1923, p. 433-463, no il.) [1041]

A study of the first churches with this dedication in Rio de Janeiro.

F2501.I59

Carneiro, David A. da Silva. Colégio dos jesuitas em Paranaguá (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 361-382, 4 il.) [1042]

A straightforward, well documented account of an abandoned Jesuit convent built in 1720.

F2501.B795

Cartas chilenas, treze, em que o poeta Critello conta a Dorotheo os factos de Fanfarrão Minezio, governador do Chile. Rio de Janeiro. 1863. [1043]

The poem describes in satirical vein the building of the penitentiary of Ouro Preto by the governor Luís da Cunha Menese in the 1780's.

MH

Carvalho, Teófilo Feu de. Pontes e charizes de Villa Rica de Ouro Preto. Belo Horizonte. Históricas. 1936. 28 il. [1044]

A memorable publication in which the dean of Brazilian archeological archivists discusses 6 bridges and 13 fountains of the 18th-century city of Ouro Preto in relation to documents of the Arquivo público mineiro at Belo Horizonte.

———. Reminiscências de Villa Rica; casa das audiências, câmara, e cadeia (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 19, 1921, p. 269-344, no il.) [1045]

Rich documentation of the complicated history of these colonial buildings in Ouro Preto.

F2581.M66

———. Reminiscências de Villa Rica; pontes celebres (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 19, 1921, p. 151-162, 3 il.) [1046]

Publishes documents concerning colonial bridges in Ouro Preto that reveal dates, names of architects, and prices paid for their services.

F3423.T89

———. Reminiscências de Villa Rica; Real casa da misericórdia (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 20, 1924, p. 341-352, no il.) [1047]

Documented history of an important colonial building of Ouro Preto.

F2581.M66

O Castelo da torre (*Bahia tradicional e moderna*, Baía, v. 1, no. 1, abr. 1939, p. 28-29, 5 il.) [1048]

A description of the ruins of the castle of Garcia d'Avila at Tatuapara in the state of Baía, the reconstruction of which is under consideration.

O convento do Carmo, relíquia de Cachoeira (*Revista da semana*, Rio de Janeiro, v. 62, no. 5, 1 fev. 1941, p. 28-29, 4 il.) [1049]

Good photographs of the cloister of this eighteenth century building in the state of Baía.

DLC

Corte longitudinal da porta principal da matriz de Ouro Preto (*Arquitectura e urbanismo*, Rio de Janeiro, v. 2, no. 1, 1937, p. 40-41, 3 il.) [1050]

3 fine architectural drawings, with brief descriptions, of the main door of the 18th-century church of N. S. de Pilar at Ouro Preto (Minas).

DPU

Costa, Claudio Manoel da. Villa Rica. Ouro Preto. Estado. 1897. 125 p., no il. [1051]

In canto II, lines 41-73, there is an elaborate description by this 18th-century Mineiro poet of the Casa das audiências, Câmara, e Cadêa in Villa Rica.

PQ9696.C6V5

Costa, Lúcio. A arquitetura dos jesuitas no Brasil (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio

de Janeiro, no. 5, 1941, p. 1-100, 48 il., 3 plans) [1052]

This basic study by a distinguished architect and authority on colonial building is the most explicit and comprehensive essay in art history yet published in Brazil, a revealing study of the role of the Jesuits as colonial church builders. Senhor Costa has made a brilliant analysis of church plans, the first classification in chronological order of carved altarpieces, and the first survey of the Jesuit architecture of Rio Grande do Sul. The photographs are very good.

F2501.B795

Cravotto, Maurício. Meditaciones sôbre Brasil (*Instituto de urbanismo*, Montevideo, no. 2-3, jun.-dic. 1937, p. 57-84, 17 il.) [1053]

The development of the two most interesting cities of Brazil, from the standpoint of colonial topography.

Delamare, Alcibiades. Villa-Rica (Ouro-Preto). São Paulo. Nacional. 1935. 254 p., il. [1054]

A series of historical essays, most of them about churches, quoting from old sources; interesting and informative.

F2651.O9D4

Documentos históricos; II, Construção do palácio do governo em Ouro Preto (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 6, no. 2, abr.-jun. 1901, p. 569-591, no il.) [1055]
Detailed information from colonial documents.

F2581.M66

Doria, Luíz de Escagnolle. O palácio da Conceição (*Revista da semana*, Rio de Janeiro, v. 39, no. 15, 19 mar. 1938, p. 18, 2 il.) [1056]

An admirable study of the old palace of the bishops of Rio and its chapel, which recalls the Lisbon palaces of the early 18th century.

DLC

Dutra e Melo, A. F. O mosteiro de N. S. do Monserrate do Rio de Janeiro da ordem do patriarcha S. Bento (*Minaerva brasiliense*, Rio de Janeiro, v. 3, no. 11, 15 abr. 1845, p. 151-155, 1 il.) [1056a]

A very careful and sensitive description of the church, valuable for its

early date, with an excellent lithograph after B. de Planitz. This print is of great importance, for it shows the façades before their subsequent unhappy transformations.

AP66.M5

A igreja da Sé; em tórno da sua demolição (*Revista do Instituto geográfico e histórico*, Baía, no. 51, 1925, p. 81-91, no il.) [1057]

Plea for the preservation of the old cathedral.

F2551.I59

A igreja das Mercês restaurada e reaberta ao culto público em 21 de setembro de 1913. Belem. A. Palavra. 1913. 10 p., no il. [1058]

A pamphlet, ecclesiastical in interest, but nevertheless offering useful data of an historical nature.

Engrácia, Júlio. Relação chronológica do santuário e irmandade do Senhor Bom Jesus de Congonhas do Campo (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 8, no. 1-2, jan.-jun. 1903, p. 17-173, no il.) [1059]
Unusually complete account of the building of this great colonial pilgrimage site, with documents including those for the famous statues of prophets.

F2581.M66

Relação cronológica do santuário e irmandade do Senhor Bom Jesus de Congonhas do Campo no estado de Minas Gerais. 2 ed. São Paulo. 1908. [1060]

Reprint of item 1059.

Um episódio revolucionário na crônica de uma igreja (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 56, dez. 1939, p. 20-22, 7 il.) [1061]

Good photographs of a colonial church with fine sculpture, which was built in 1750.

AP66.I6

Esplendor da arte colonial brasileira (*Bahia tradicional e moderna*, Baía, no. 1, abr. 1939, p. 46-47, 6 il.) [1062]

An account of the sumptuous Franciscan convent in Baía, begun by the Viceroy Marquês das Minas in 1686 and completed about 1710. The

writer devotes special attention to the 37 tile allegories in the cloister, presented by D. João V and derived from paintings by the Flemish master Octavio van Veen.

Fazenda, José Vieira. Igreja da Candelária (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 74, 1911, p. 203–217, no il.)

[1063]

Recapitulation of already printed accounts of the foundation of this great neo-classic church of Rio de Janeiro.

F2501.I59

———. Posse do antigo Convento do Carmo. Rio de Janeiro. Imprensa nacional. 1908.

[1064]

Fernandes, Annibal. A igreja dos montes Guararapes (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 113–115, 3 il.)

[1065]

The votive church near Recife, published as an 18th-century reconstruction of the original chapel erected by D. Francisco Barreto de Menezes after his victories over the Dutch in 1648 and 1649. The facade contains a fine example of the arched loggia associated with the churches of Pernambuco and probably derived from Franciscan architecture.

F2501.B795

Ferraz, Antônio Leôncio Pereira. Memória sobre as fortificações de Matto Grosso (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 102, pt. 1, 1928, p. 505–566, 15 il.)

[1066]

A valuable study of the colonial forts of this region, based on source material. Plans of the forts are included.

F2501.I59

———. Real forte do príncipe da Beira (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 141–147, 3 il.)

[1067]

A plea for the speedy restoration of the great fort built in 1777 to defend the Guapore river in Mato Grosso, with a diagram of the original disposition of buildings within the fort.

F2501.B795

Ferreira, José da Costa. A cidade do Rio de Janeiro, ensaio urbanológico (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 164, pt. 2, 1931, p. 7–354, no il.)

[1068]

Important study from original documents of colonial subdivisions of the city.

F2501.I59

Flores, Manuel Antonio de. Descripción histórica y geográfica de la villa real del Buen Jesús de Cuyabá (*Revista de Buenos Aires*, Buenos Aires, año 6, v. 15, no. 59, mar. 1868, p. 321–348 & 479–504, no il.)

[1068a]

A somewhat useful description, though more detailed in regard to military and geographical than architectural matters.

As fortalezas da Bahia (*Revista do Instituto geográfico e histórico*, Baía, v. 3, 1897, p. 51–63, no il.)

[1069]

A concise description of the colonial forts, brief, but of special value for its date.

F2551.I59

Forte, J. Mattoso Maia. Uma villa fluminense desaparecida (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 29, set. 1937, p. 22 & 44, 2 il.)

[1070]

The town of Santo Antonio de Sa (Rio de Janeiro) whose 18th-century church is now in ruins. Some documentation of buildings.

AP66.I6

Franze, Johann. Brasilianischer barock (*Lasso*, Buenos Aires, v. 1, no. 7, jan. 1934, p. 17–21, 3 il.)

[1070a]

Journalistic description of the colonial churches of Rio de Janeiro, which the author finds more beautiful than those of Baía.

F2801.L3

Freyre, Gilberto. Conferências na Europa. Rio de Janeiro. Gráfico. 1938. 112 p., no il.

[1071]

A collection of lectures on Brazil, two of which are listed here (item 1074, 1076).

F2510.F7525 1938

———. Mucambos do nordeste; algumas notas sobre o typo de casa popular mais primitivo do nordeste do Brasil. Publicações do Serviço do patrimônio

histórico e artístico nacional, no. 1. Rio de Janeiro. Ministério da educação e saúde. 1937. 34 p., 18 il.

[1072]

A study of the small houses of adobe and thatch indigenous to the Brazilian coast; although really part of a scheme for portraying the sociological history of northeast Brazil, the details and diagrams of plans and construction make this book important for all students of primitive architecture.

NA7298.F7

———. O mundo que o português criou. Coleção documentos brasileiros, no. 28. Rio de Janeiro. José Olympio. 1940.

[1073]

A collection of essays on colonial Brazil, of which two are listed here (items 1074, 1076).

F2510.F7525 1938

———. Sugestões para a cooperação luso-brasileira no estudo de problemas de arte culta e popular (*Conferencias na Europa*. Rio de Janeiro. Ministério da educação e saúde. 1938. p. 59-76, no il.)

[1074]

The theme of item 1075 is here amplified. The same essay was republished in the author's *O mundo que o português criou* (item 1073).

F2510.F7525 1938

———. Sugestões para o estudo da arte brasileira em relação com a de Portugal e a das colônias (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 41-45, no il.)

[1075]

Here the sociologist advises that the colonial architecture of Brazil, religious, military, civil, and domestic, as well as the gardens and the minor arts of the period, be studied in relation to the contemporary styles of Portugal and her other colonies as expressions of a common style *luso-brasileiro* or *luso-afro-brasileiro*. The article concludes with a short catalog of Brazilian artists of the 18th and 19th centuries who were trained in Lisbon.

F2501.B795

———. Sugestões para o estudo histórico-social do sobrado no Rio Grande do Sul (Congresso sul-rio-

grandense de história e geografia, III. *Anais*. Porto Alegre. Instituto histórico e geográfico do Rio Grande do Sul. 1940. v. 1, p. 9-34, 10 il.)

[1076]

A plan for a thorough study of the colonial two-story house (*sobrado*) in the state of Rio Grande do Sul, which the author assumes to have been influenced by the architecture of the Azores. This was later included in the volumes entitled *Conferências na Europa* (item 1071) and *O mundo que o português criou* (item 1073).

F2621.C66 1940

Fuss, Peter. An den quellen brasilianischer kunst (*Lasso*, Buenos Aires, v. 6, no. 3, aug. 1938, p. 133-140, 14 il.)

[1077]

Impressions of Ouro Preto and Minas that are largely inaccurate, but illustrated with some of the finest photos yet taken in Brazil.

F2801.L36

Galvão, Benjamin Franklin Ramiz. Mosteiro de São Bento do Rio de Janeiro. Rio de Janeiro. Ribeiro. 1927.

[1078]

Giuria, Juan. La riqueza arquitectónica de algunas ciudades del Brasil (*Revista de la sociedad Amigos de la arqueología*, Montevideo, v. 8, 1934-1937, p. 5-245, 151 il.)

[1079]

Contains photographs and descriptions of most of the important churches in Brazil. Some good approximate plans. Also issued as a reprint (1937).

F2701.S63

Godofredo (filho). Seminário de Belém da Cachoeira (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 101-111, 5 il.)

[1080]

The author here studies an important ruined Jesuit monument in the Reconcavo of Baía. Constructed probably at the end of the 17th century, it continues the severe tradition of the counter-reformation style; the single portal is significant in this region where 3 or 4 are the rule. The article concludes with a series of notes relative to Jesuit architecture and this

building.

F2501.B795

—. A torre e o castelo de Garcia d'Avila (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 251-282, 6 il.) [1081]

A complicated account of the family of Garcia d'Avila and its castle to the north of Salvador (Baia), the only feudal castle in Brazil, the greater part of which dates from 1624. The photographs are excellent.

F2501.B795

Guerreiro, Bartolomeu. Jornada dos vassalos da coroa de Portugal para se recuperar a cidade do Salvador. Lisboa. M. Pinheiro. 1625. 74 p., il. [1082]

Contains engravings of the city of Salvador.

F2532.G93

Guido, Ángel. Bahía; el tropicalismo en la arquitectura americana del siglo XVIII (*Prensa*, Buenos Aires, 11 jun. 1933, sec. 2, 1 p., 4 il.) [1083]

One of the earliest descriptions in Spanish of the baroque style of the old Brazilian capital.

DLC

Hernández, Pablo. Misiones del Paraguay, organización social de las doctrinas guaraníes de la Compañía de Jesús. Barcelona. G. Gili. 1913. 2 v., il. [1084]
See item 2016.

Holanda, Sérgio Buarque de. Capelas antigas de São Paulo (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 105-120, il.) [1085]

Invaluable documentation of the earliest Jesuit chapels of this region. The record of land grant and first erection of buildings is carefully put together from the great collections of Paulista documents whose publication in São Paulo is proving of great assistance to historians.

F2501.B795

Honorato, Manuel da Costa. Dicionário topográfico, estatístico e histórico da provincia de Pernambuco. Recife. Universal. 1863. 188 p., no 1. [1086]

Of value in locating obscure churches in the state of Pernambuco.

F2601.C68

Igreja do antigo colégio dos Jesuítas em S. Pedro da Aldeia (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 96-101, 5 il.) [1087]

Photographs of the exterior and interior of this great Jesuit establishment of 1617 in the state of Rio de Janeiro.

F2501.B795

A igreja grande de Sabará (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 36, abr. 1938, p. 32-33, 5 il.) [1088]
Excellent photographs.

AP66.I6

Igrejas tradicionais do Brasil (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 39, out. 1937, p. 12, 3 il.) [1089]

Includes a fine rare photograph of the façade of the old cathedral of Baia, now destroyed.

AP66.I6

Jaboatão, Antônio de Santa Maria. Novo orbe seráfico brasileiro. Rio de Janeiro. 1859. [1090]

Colonial history of Franciscan establishments in Brazil.

DCU-IA

Jaeger, Luiz Genzaga. As primitivas reduções jesuíticas do Rio Grande do Sul; 1626-1636 (Instituto histórico e geográfico do Rio Grande do Sul. *Anais do Segundo congresso de história e geografia sul-rio-grandense*. Porto Alegre. Globo. 1937. v. 2, p. 399-446, 1 il.) [1091]

On the founding of the Jesuit missions in Rio Grande do Sul. Valuable background material for the late Jesuit architecture in that region.

F2621.C66 1937

Jaguaripe (*Bahia tradicional e moderna* Bafa, v. 1, no. 2, jul. 1939, p. 40, 2 il.) [1092]

Jaguaripe on the Bay of Todos os Santos, where the Jesuits in the 17th and 18th centuries erected an important church, is here illustrated and appears as one of the most picturesque towns in Brazil.

Journal d'un voyage sur les côtes d'Afrique et aux Indes d'Espagne. Amsterdam. Paul Marret. 1723. p. 240 seq. [1093]

Important descriptions of colonial buildings in Baía.

Kochnitzky, Léon. Ouro-Preto: or noir (*Renaissance*, Paris, v. 19, no. 10-12, oct.-déc. 1936, p. 39-46, 24 il.) [1094]

The brilliant impressions of a traveller seemingly unaware of the provincial baroque of the north of Portugal, from which, with only a few exceptions, the whole architectural style of Minas Gerais in the 18th century was derived.

N2.R25

Labatut, A. Convento de São Boaventura e a villa de Sto. Antônio de Sá (*Revista da semana*, Rio de Janeiro v., 41, no. 25, 22 jun. 1940, p. 22-23, 9 il.) [1095]

A great ruined Franciscan establishment in the state of Rio de Janeiro. The chapel was built 1649-1670, but the whole seems to be overlaid with a typical 18th-century construction.

DLC

La Caille (Abbé de). Journal historique du voyage fait au cap de Bonne-Espérance. Paris. Guillyn. 1763. 380 p., 1 map. [1096]

Contains a description of Rio de Janeiro, mentioning its architecture (p. 122-123).

DT826.L12

Lacombe, Lourenço L. A mais velha casa de Corrêas, município de Petrópolis (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 93-99, 6 il.) [1097]

The author attempts to reconstruct with the aid of old travellers' descriptions the house of a great 18th-century *fazenda* belonging to Manuel Antunes Goulão.

F2501.B795

Lamego, Alberto. O solar do colégio (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 22-41, 4 il.) [1098]

A rather literary appreciation of the

famous Jesuit establishment near the town of Campos; the writer discusses its history in a general way during colonial times, and in much greater detail under the Empire; he does not, however, provide any information as to the erection of the present building or its decoration.

F2501.B795

Latif, Miran M. de Barros. As Minas Gerais. Rio de Janeiro. Noite. 1939. 208 p., 8 il., 3 color. [1099]

This book attempts to describe in simple language the colonial culture of Minas Gerais. Chapters on "A igreja" and "A casa" are useful as synopses, though without profundity.

F2581.B3

Leite, Aureliano. São Francisco de Ouro Fino nas Minas Gerais. 2 ed. São Paulo. Revista dos tribunais. 1940. 140 p., 4 il., 1 map. [1100]

Information on colonial church building. An old "primitive" watercolor of the town, showing the church of São Francisco, is included among the illustrations.

F2651.085L4 1941

Lima, Augusto de (júnior). Evolução do barrôco no Brasil (*Estudos brasileiros*, Rio de Janeiro, v. 1, no. 6, maio-jun. 1939, p. 72-100, 40 il.) [1101]

Lecture delivered at the Instituto de estudos brasileiros in 1939; the author develops his favorite topics—Arab influence in Brazil, the origin of the baroque style in Portugal and Spain, and the existence of a school of Ouro Preto, in Minas Gerais.

DLC

Macêdo, Epaminondas de. A capela de N. S. de Sant'Ana (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 151-154, 1 il.) [1102]

The chapel is explained as a mid-18th century rebuilding of an earlier edifice, the central bell tower as probably a 19th-century addition.

F2501.B795

Machado, Antônio. Centenário de Petrópolis. Trabalhos da comissão, v. 4. Petrópolis. Prefeitura municipal. 1941. 283 p., il. [1103]

Contains photographs and descriptions of some colonial *fazendas* and chapels of Petropolis.

Machado, Brito. Ouro Preto; crônicas. Ouro Preto. Mineira. 1933. 226 p., no il. [1104]

Traditional and rather rambling information about ecclesiastical buildings. F2651.09B7

Maragogipe (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 58, 2 il.) [1105]

A note on another picturesque small town of the Reconcavo of Baía, founded in 1725. Illustrated are the small town hall and the parish church.

Mariano, José (filho). Algumas informações sobre a architectura prejesuítica brasileira (*Revista do Brasil*, Rio de Janeiro, ser. 3, v. 3, no. 19, jan. 1940, p. 32-38, il.) [1106]

A discussion of early Brazilian building; the writer charges Gilberto Freyre with assigning Pernambucan building methods to the whole country. AP66.R55

———. Considerações acêrca do templo de Nossa Senhora do Rosário e S. Francisco de Assis de Ouro Preto (*Estudos brasileiros*, Rio de Janeiro, v. 4, no. 10, jan.-fev. 1940, p. 384-401, il.) [1107]

A lecture before the Instituto de estudos brasileiros, in 1939; discusses (without any proof) the design of S. Francisco by Antônio Francisco Lisboa, and the Borrominesque influence in Ouro Preto.

DLC

———. Expressões regionaes da architectura tradicional brasileira (*Jornal do commercio*, Rio de Janeiro, 12 nov. 1939) [1108]

A significant article. The writer has especially studied the influence of climate on colonial architecture in Brazil.

AP66.J66

———. Expressões regionais da architectura tradicional brasileira (*Fronteiras*, Recife, v. 9, no. 1, jan. 1940, p. 6-7, no il.) [1109]

Reprint of item 1108.

DLC

———. Os fundamentos espirituais da arquitetura brasileira (*Revista do Arquivo municipal*, São Paulo, v. 59, jul. 1939, p. 79-82) [1110]

The writer discusses the greater simplicity of the Brazilian colonial architecture in relation to the contemporary style in Portugal.

F2651.S2R4

———. Influência jesuítica na arte brasileira (*Estudos brasileiros*, Rio de Janeiro, v. 5, no. 13-14, set.-out. 1940, p. 105-111, il.) [1111]

General discussion of the role of the Jesuit Order in civil as well as religious architecture in Brazil.

———. Influências romanas na architectura tradicional brasileira (*Fronteiras*, Recife, v. 8, no. 11, nov. 1939, p. 1-2 & 7) [1112]

The author stresses the fact that Gothic architecture was never used in Brazil, but says little more.

DLC

———. As obras de restauração da igreja de N. S. dos Prazeres (*Fronteiras*, Recife, v. 8, no. 5, maio 1939, p. 1-2, 2 il.) [1113]

The author praises the restoration of this great Pernambucan church undertaken by S.P.H.A.N. He advances the important suggestion that the use of tiles in church facades by the Portuguese was not purely decorative but functional as well.

DLC

———. O pseudo estylo barroco-jesúico e suas relações com architectura tradicional brasileira (*Estudos brasileiros*, Rio de Janeiro, v. 3, no. 9, nov.-dez. 1939, p. 259-291) [1114]

A memorable lecture, in which the argument is presented that the Jesuits created no new style for Brazil, but rather utilized the contemporary Portuguese architecture. The article is followed by notes of a lengthy discussion held after the lecture.

DLC

———. A supposta influência hollandeza na architectura pernambucana setecentista (*Jornal do commercio*, Rio de Janeiro, 12 dez. 1939) [1115]

A highly technical study denying that the Dutch were the inventors of the

Brazilian *sobrado* during their occupation of Pernambuco in the 17th century. The author on several occasions takes exception to the explanations and definitions of Gilberto Freyre.

Márques, Xavier. O forte de São Pedro (*Revista do Instituto geográfico e histórico*, Baía, v. 4, 1897, p. 39-45, no il.)

[1116]

A literary article, arguing that this colonial monument must take the place of buildings with greater architectural glory which are lacking.

F2551.I59

Martins, Judite. Subsídios para a biografia de Manuel Francisco Lisboa (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 121-153, 6 il.)

[1117]

A very important study of the life and work of Aleijadinho's father. Unfortunately the author limits herself to a mere list of the architect's works; there is no attempt to describe or discuss them.

F2501.B795

Mattos, Aníbal. As artes nas igrejas de Minas Geraes. Bibliotheca mineira de cultura. Bello Horizonte. Apollo. 1936. 158 p., 77 il.

[1118]

This book is made up of chapters from *Arte colonial brasileira* (item 983), and other material condensed from *Monumentos históricos, artísticos e religiosos de Minas Geraes* (item 1119).

NA5356.M55M3

———. Monumentos históricos, artísticos e religiosos de Minas Geraes. Bello Horizonte. Apollo. 1935. 502 p., il., maps.

[1119]

A large compendium of illustrations and descriptions. Most valuable is the section on Diamantina (p. 463-492).

F2581.M36

Melo, Mário. A igreja mais antiga do Brasil (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 105, pt. 1, 1929, p. 137-147, no il.)

[1120]

Foundation of Igarassú, 1535.

F2501.I59

Monteiro, Jonathas da Costa Rêgo. Fortificações do canal e cidade do Rio-Grande (Instituto histórico e geográfico do Rio Grande do Sul. *Anais do Segundo congresso de história e geografia sul rio-grandense*. Porto Alegre. Globo. 1937. v. 2, p. 243-264, 12 il.)

[1121]

A list of all the forts and bastions built by 1777 to defend Rio Grande, with good diagrams of the plans.

F261.066 1937

Müller, Christiano. A catedral-basilica (*Revista do Instituto geográfico e histórico*, Baía, v. 48, 1923, p. 507-513, no il.)

[1122]

Places the lost building at the end of the 17th century.

F2551.I59

Muritiba (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 58, 1 il.)

[1123]

A photograph of one tower of the parish church, one of the most interesting of the Reconcavo, because of its unusual arched pediment.

Nazaré (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 38, 4 il.)

[1124]

A short account of one of the best preserved colonial towns of the Reconcavo of Baía, which was already a parish in 1630.

Nieuhof, Johan. Gedenkwaardige Brasiliaense Zee-en-Lantreise (*Gedenkwaardige Zee-en-Lantreise door de voor-naemste Landschappen van West en Ostindien*. Amsterdam. Weduwe van I. van Meurs. 1682. v. 1, 242 p., 15 il.)

[1125]

Although mainly concerned with natural history there are some descriptions and diagrams of Dutch fortifications in northern Brazil.

F2511.N67

Nigra, Clemente da Silva. O mosteiro de S. Bento da Bahia (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 45-52).

[1126]

A scholarly Benedictine has here set down the history of his Order's monastery in Baía, which is the oldest in Brazil, having been founded in 1581.

Nóbrega, Manuel da. Cartas do Brasil (1549-1560). Rio de Janeiro. Industrial gráfica. 1931. 258 p., no il.

[1127]

Some source material on colonial architects and building.

F2528.N753

Pedroza, Cônego A. Xavier. Templos do Recife (*Revista da semana*, Rio de Janeiro, v. 40, no. 42, 23 set. 1939, p. 35, 10 il.)

[1128]

Views of eight great churches in the metropolis of Pernambuco.

DLC

Pio, Fernando. O convento de Santo Antônio do Recife e as fundações franciscanas em Pernambuco. Recife. Diário da Manhã. 1939. 80 p., 23 il.

[1129]

Notes on the principal Franciscan establishments, varying in completeness, but always useful.

DLC

———. História da igreja de Santa Thereza ou igreja da Ordem terceira de Nossa Senhora do Monte do Carmo da cidade do Recife. Recife. Jornal do Commercio. 1937. 75 p., 18 il.

[1130]

Documents concerning the history of the Carmelite church, and its description.

DLC

———. Igreja de São José do Mangueirão. Recife. Propagandist. 1938, 49 p., 10 il.

[1131]

Historical notes on former buildings, and description of the present church.

DLC

———. A Ordem terceira de São Francisco do Recife e suas igrejas. Recife. Diário da Manhã. 1938. 114 p., 14 il.

[1132]

Miscellaneous historical notes, including catalog of objects of art in the churches, and their history.

Piza, Antônio de Toledo. A igreja do Collégio da capital do estado de São Paulo. São Paulo. 1896. 147 p., no il.

[1133]

Historical notes, mainly of an ecclesiastical or funereal order, but including matter applicable to the history of art.

———. A igreja do Collégio da capital do estado de São Paulo (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 59, pt. 2, 1897, p. 57-149, no il.)

[1134]

Historical notes, documents, and examination of edifice and inscription.

F2501.I59

Planta da igreja do Carmo de Ouro Preto (*Revista do Serviço do patrimônio histórica e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 117, 1 il.)

[1135]

The publication of a document of the 9th of August 1766, in which the architect Manuel Francisco Lisbôa undertook to build a new church for the brothers of the Third Order of Our Lady of Mt. Carmel in the town of Vila Rica de Ouro Preto, Minas Gerais.

F2501.B795

Uma ponte de duzentos annos (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 53, set. 1939, p. 11, 3 il.)

[1136]

The stone bridge of 1752 at the Jesuit fazenda of Sta. Cruz (Rio de Janeiro).

AP66.I6

Pontual, Maria de Lourdes. A sacristia da catedral da Baía (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 197-206, 4 il.)

[1137]

The writer argues that the present sacristy was the main fabric of the second Jesuit church on the site, built in 1566. There is a fine collection of travelers' descriptions and some exceptionally good photographs.

F2501.B795

Pôrto Alegre, Manoel de Araújo. A igreja da Sta. Cruz dos militares (*Ostentor brasileiro*, Rio de Janeiro, v. 1, 1848, p. 241-245, 1 il.)

[1137a]

In addition to the history of the founding and building of the church the author injects some wise remarks about colonial architectural style and craftsmanship.

AP66.07

———. A igreja parochial de N. S. da Candelária (*Minerva braziliense*, Rio de Janeiro, v. 3, no. 3, 1844, p. 23; no. 4, 15 jan. 1845, p. 60-61, no il.)

[1137b]

A careful description with a good deal of history.

AP66.M5

Prat, André. Notas históricas sobre as missões carmelitanas no extremo norte do Brasil, séculos XVII e XVIII. Recife. 1941. 328 p., 30 il. [1138]
Of interest for its information on colonial mission buildings of the Order.

BX3214.B8P7

Reis, Artur César Ferreira. Vestígios artísticos da dominação lusitana na Amazônia (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 169-177).

[1139]

The writer, who is making a study of manuscript sources for the history of colonial art in the Amazon Valley, surveys the group of constructions remaining. Since the buildings he mentions are neither illustrated, specifically dated, nor described, the value of the article is principally to show what might be done, perhaps by this investigator, in a more exhaustive study. He mentions the role of the engineers Antonio José Landi and Filipe Sturn during the eighteenth century.

F2501.B795

Reis, José de Sousa. O adro do santuário de Congonhas (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 207-226, 8 il.) [1140]

A well written account of the celebrated porch and staircase of Congonhas do Campo which contain the twelve statues of prophets by Antônio Francisco Lisboa. The author gives a survey of the known documentation, a description of the monument with two well-drawn plans, and a list of the inscriptions on the bases of the statues.

F2501.B795

Ribeiro-Couto, R. L'art chrétien au Brésil colonial (*Renaissance*, Paris, v. 19, no. 10-12, oct.-déc. 1936, p. 34-38, 10 il.) [1142]

This article is one of the few general discussions of Brazilian colonial architecture published abroad in a foreign language since the great 19th-century travellers.

N2.R25

Rocha, Severiano de Campos. Memórias do Collégio e orphanato de N. Senhora das Dôres e do Hospital de N. S. da Saúde da Diamantina. Belo Horizonte. Estado de Minas. 1919. 65 p., no il. [1143]

History, with some references to buildings.

Röwer, Basilio. O convento do Santo Antônio do Rio de Janeiro. Petrópolis. Vozes. n.d. 399 p., 40 il. [1144]

Though historical in attitude, this book gives considerable data for the historian of art, and useful illustrations.

Rubim, Rezende. "Casa da Torre"—centro de expansão civilizadora (*Revista da semana*, Rio de Janeiro, v. 62, no. 6, 8 fev. 1941, p. 2-3, 4 il.) [1145]

A good statement and interesting photographs, one showing the octagonal chapel.

DLC

Saia, Luíz. O alpendre nas capelas brasileiras (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 235-249, 17 il.) [1146]

A brilliant discussion of the origins, usage, and character of the porch (*alpendre* and *latada*) in the residential and ecclesiastical architecture of colonial Brazil. The author attempts to classify the various types of porch that he has observed.

F2501.B795

Sampaio, Antônio Borges. Igreja matriz de Uberaba (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 7, no. 3-4, jul.-dez. 1902, p. 653-689, 2 il.) [1147]

Documented history of one of the first Brazilian churches in the neo-gothic style.

F2581.M66

Santa Maria, Agostinho de. Santuário mariano. Lisboa. A. Pedrozo Galram. 1722. v. 9 & 10, no il. [1148]

Descriptions of churches with statues of the Blessed Virgin. Volumes 9 and 10 are devoted to those of Brazil, the former concerning itself with the archbishopric of Bahia and the bishoprics of Pernambuco, Paraíba, Rio

Grande do Norte, Maranhão, and Para, while the latter treats of the bishoprics of Rio de Janeiro and Minas Gerais.

DCU-IA

Sant'Ana, Nuto. A igreja dos Remédios (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 127-139, il.) [1149]

The author attempts to trace the history of one of the few surviving 18th-century churches of São Paulo. He does not bring out the striking resemblance of the present facade (1825) to that of the Carthusian monastery at Caxias, near Lisbon (early 18th century).

F2501.B795

———. São Paulo histórico; aspectos, lendas e costumes. Coleção Departamento de cultura, no. 22. São Paulo. 1938. 3 v., no il. [1150]

Interesting chapters deal with fountains, viaducts, churches, triumphal arches, and kiosks; the treatment is superficial, but it is well documented, occasionally with new material.

F2651.S2S23

Santa Amaro (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 57, 3 il.) [1151]

This article contains invaluable illustrations of the magnificent parish church and the solid Santa Casa de Misericórdia, a 19th-century construction in colonial style.

Santos, Lúcio José dos. As cidades e villas mineiras do século XVIII (*O cruzeiro*, Rio de Janeiro, v. 2, no. 95, 30 aug. 1930, p. 31-35, 16 il.) [1152]

Some interesting photos of the lesser known colonial towns of Minas: street scenes, bridges, and panoramas.

AP66.C8

Santos, M. Vila-Nova. El barroco en el trópico (*Saber vivir*, Buenos Aires, v. 1, no. 12, jul. 1941, p. 40-43, 6 il.) [1153]

General remarks on colonial art in Minas Gerais. The splendid photographs are from the Serviço do patrimônio.

AP63.S14

Santos, Manuel Mesquita dos. A sé primacial do Brasil. Bahia. Gráfica da Bahia. 1931. 79 p., no il. [1154]
Review of the history and description of the church, instigated by its threatened demolition. Though brief, it amounts to a catalog.

Santos, Noronha. Aqueduto da Carioca (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 7-53, 6 il.) [1155]

A well written history of the Rio aqueduct and its fountain. Little attention is paid to the artistic aspect of the monument and there is no attempt to compare it with the Lisbon aqueduct, slightly later in date, but closely related in style. Bibliography.

F2501.B795

———. A igreja de S. Francisco Xavier em Niteroi (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 139-150, no il.) [1156]

The author argues for a dating of this Jesuit building in the town opposite Rio de Janeiro prior to that of 1696 which had tentatively been assigned it on the basis of an inscription in the sacristy.

F2501.B795

Silveira, Hemétrio José Velloso de. As missões orientaes e seus antigos domínios. Porto Alegre. Universal. 1909. 325 p., 23 il. [1157]

History of the Jesuit missions, from their foundation through their ruin, with contemporary source material and sketches.

Silveira, Tasso da. São Bento monastery (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 1, 1941, p. 22-25, 3 il.) [1158]

Good photographs of one of the richest church interiors in Rio de Janeiro—certainly the most aristocratic.

DLC

Sinzig, Pedro. Maravilhas da religião e da arte na igreja e no convento de S. Francisco da Bahia (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 165, 1932, p. 1-334, 240 il.) [1159]

Thorough study of the Franciscan motherhouse in Brazil, containing a catalog of all its objects of art.

F2501.I59

Also issued as a reprint (Rio de Janeiro. J. Leite. 1933)

NA5357.B355

Smith, Robert C. Alguns desenhos de arquitetura existentes no Arquivo histórico colonial português (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 209-249, 14 il.) [1160]

Some 18th-century drawings and prints for colonial buildings in Minas Gerais, Sta. Catarina, and Goiás. In some cases photographs of the present appearance of these buildings are provided.

F2501.B795

———. O caráter da arquitetura colonial do Nordeste (*Estudos brasileiros*, Rio de Janeiro, ano 2, v. 4, no. 10, jan.-fev. 1940, p. 419-430, 10 il.) [1161]

A study of the development of colonial architecture in the north of Brazil, which the author feels is closely bound up with that of Portugal.

PQ9505.C3

———. The colonial architecture of Minas Gerais in Brazil (*Art bulletin*, Chicago, v. 21, 1939, p. 110-159, 45 il.) [1162]

An attempt to set forth the whole development of colonial architecture in the state of Minas Gerais. In part this article is an expansion of a previous study on the religious architecture of Minas Gerais (item 1164), expanded to include public buildings, dwellings, and fountains. In various instances the earlier documentation has been superseded by more recent findings, however.

N11.C4

———. The colonial churches of Brazil (*Bulletin of the Pan American union*, Washington, v. 72, no. 1, jan. 1938, p. 1-8, 9 il.) [1163]

A survey of the dominant regional and stylistic characteristics of Brazilian ecclesiastical architecture in colonial times.

F1403.B955

———. Minas Geraes no desenvolvimento da arquitetura religiosa colonial (*Boletim do Centro de estudos históricos*, Rio de Janeiro, v. 2, 1937, p. 3-19, no il.) [1164]

This article discusses the three phases or architectural development in the 18th-century school of Minas Gerais. An attempt is made to analyse the peculiar regional characteristics, the facade arrangements, the round towers, the free-standing bell towers and the central bell towers of the region of Ouro Preto—Mariana—Sabará.

———. São Luís do Maranhão (*Pan American traveller*, St. Charles, La., v. 1, no. 1, sept. 1938, p. 1-4, 4 il.) [1165]

Calls attention to the picturesque colonial architecture of this town.

DLC

Sousa-Leão, Joaquim de. Ouro Preto, Brazil (*Bulletin of the Pan American union*, Washington, v. 72, no. 11, nov. 1938, p. 623-631, 8 il.) [1166]

A beautifully written appreciation of the architectural glories of the former capital of Minas Gerais, accompanied by splendid photographs.

F1403.B955

Souto, Luiz Felipe Vieira. Cruz e espada. Rio de Janeiro. *Jornal do commercio*. 1936. 100 p., no il. [1167]

Reprints part of item 1159.

F2521.V54

Souza, A. Loureiro. Algumas igrejas da cidade do Salvador (*Revista do Arquivo municipal*, São Paulo, ano 6, v. 71, out. 1940, p. 147-150, 4 il.) [1168]

Short notices of the cathedral, the churches of N. S. do Carmo, Vitoria, Conceição de Praia and of the Ordem terceira de S. Francisco.

F2651.S2R4

Souza, Francisco Bernardino de. O recolhimento de S. Raymundo na Bahia (*Revista do Instituto geográfico e histórico*, Baía, no. 49, 1924, p. 451-462, no il.) [1169]

Historical facts.

F2551.I59

Spalding, Walter. O forte de Santa-Tecla (Congresso de história e geogra-

- fia sul-riograndense, II. *Anais*. Pôrto Alegre. Instituto histórico e geográfico do Rio Grande do Sul. 1937. v. 2, p. 265-285, 1 il.) [1170]
History of an important fort in Rio Grande do Sul with a sketch of its probable appearance. Constructed in 1773, it was destroyed in 1776.
F2621.C66 1937
- Taunay, Afonso de Escagnolle.** Bartholomeu de Gusmão e a sua prioridade aerostática. São Paulo. Salesianas. 1935. 292 p., il. [1171]
The special interest of this study of the Brazilian balloonist is the group of 4 topographical paintings of Santos as it was in the 18th century by Benedito Calixto, reproduced on p. 34-35.
TL540.G8E8
- . O forte de São Tiago da Bertioxa (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 5-9, 1 il.) [1172]
The author traces the history of this fortress on the coast of São Paulo (the only architectural remains in that state of the 16th century) from the time of its erection under the capitão-mór Jorge Ferreira in 1557.
F2501.B795
- . A igreja e o convento do M'Boy. (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 63, jun. 1940, p. 6-7, 3 il.) [1172a]
Doubly important for its list of the destroyed colonial buildings of São Paulo and for the information it provides on a little known minor Jesuit church and convent of the 17th century.
DLC
- . A vida gloriosa e trágica de Bartholomeu de Gusmão. São Paulo. 1938. 524 p., 29 il. [1173]
The paintings of Santos by Calixto are here reproduced, in larger form than in item 1171.
TL540.G8E83
- Teschauer, Carlos.** Vida e obras do padre Roque González de Santa Cruz, S. J. 3 ed. Porto Alegre. Instituto histórico e geográfico do Rio Grande do Sul. 1928. 136 p., 13 il., 3 maps. [1174]
Contains a series of fairly good views of the ruins at São Miguel with excellent background material.
F2621.G83
- Torres, João.** Notícia histórico sobre o colégio dos orfãos de S. Joaquim no primeiro centenário de sua fundação (*Revista do Instituto geográfico e histórico*, Baía, v. 6, 1899, p. 327-343, no il.) [1175]
Although no architects are named, there is a summary account of the building.
F2551.I59
- Torres de outr'ora e de hoje.** (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 25, maio 1937, p. 13-15, 8 il.) [1176]
Good photographs of details of colonial church towers in Rio de Janeiro.
AP66.I6
- Trinidade, Raymundo Octávio da.** Archidiocese de Marianna; subsídios para a sua história. São Paulo. Lyceu Coração de Jesus. 1928-1929. 3 v., il. [1177]
Valuable documentary material in the history of many colonial buildings of Marianna. Bibliography.
BX1467.M3T7
- Vasconcellos, Diogo Luíz de Almeida Pereira de.** História antiga das Minas Geraes. Belo Horizonte. Estado de Minas Gerais. 1904. 419 p., no il. [1178]
Valuable for the dating of churches from the period of the discoveries to 1720.
F2581.V37
- . História do bispado de Marianna (*Historia da civilização mineira*. Belo Horizonte. Apollo. 1935. v. 1, 142 p., 38 il.) [1179]
On colonial churches throughout Minas Gerais, this book is written with care for historical accuracy, but no knowledge of architectural style. Interesting line drawings.
F2581.V38
- . História média de Minas Geraes. Belo Horizonte. Official de Minas. 1918. 324 p., no il. [1180]
Valuable for the dating of churches from about 1720 to 1785.
F2581.V373

Vasconcellos, Salomão de. Marianna e seus templos. Ouro Preto. Queiroz Breyner. 1938. 116 p., 52 il. [1181]
A valuable text, referring authoritatively to document and tradition, with pretty thorough description of the churches.

BX4622.M3V3

———. Os primeiros aforamentos e os primeiros ranchos de Ouro Preto (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 241-257, no il.) [1182]
The names of 146 owners of houses and land in Ouro Preto in 1712, 85 in 1719, 9 in 1720, and 21 in 1721, taken from documents at the Arquivo público mineiro in Belo Horizonte.

F2501.B795

———. Um velho solar de Mariana (*Revista do Serviço do patrimônio histórico e artístico nacional*, v. 3, no. 1, 1939, p. 227-234, 4 il.) [1183]
A distinguished scholar of Mariana writes of his ancestral country house in the suburb of Vamos-Vamos.

F2501.B795

Vasconcellos, Simão de. *Crônica da Companhia de Jesu do estado do Brasil*. Lisboa. H. Valente de Oliveira. 1663. 528 p., 1 il. [1184]
Of use for dating the foundation of churches and colleges.

F2528.V37

———. *Crônica da Companhia de Jesu do estado do Brasil*. Lisboa. A. J. Fernandes Lopes. 1865. 2 v., no il. [1185]
A later edition of item 1184.

F2528.V38

Vianna, Arthur. A Santa casa de misericórdia paraense; notícia histórica; 1650-1902. Pará. Silva. 1902. 386 p., 8 il. [1187]
Actually a history of all the charitable institutions of Pará, with a good deal of information about the edifices, some of them dating back to 18th-century foundations.

Vilhena, Luíz dos Santos. Recopilação de notícias soteropolitanas e brasílicas contidas em XX cartas, que da cidade do Salvador, Bahia de Todos os Santos, escreve hum a outro amigo em Lisboa.

Baía. Estado. 1921. 2 v., il., color, maps. [1188]

Publication of a manuscript of 1802 describing important colonial buildings and fortifications. Of special value are the diagrams of these forts and the old drawings of Salvador, and the cathedral.

F2651.B15V7

Viterbo, Francisco Márques de Sousa. *Diccionario histórico e documental dos architectos, engenheiros, e constructores portuguezes*. Lisboa. 1899. Nacional. 3 v., no il. [1189]
Contains the biographies of several military engineers who worked in Brazil in the colonial period.

TA83.S7

Wanderley, Eustórgio. Igrejas do Rio de Janeiro, templos católicos relicários de arte (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 74, jun. 1941, p. 37-39, 9 il.) [1190]
Photographs of the usual churches.

AP66.I6

Ziegler, C. A. Colonial architecture of Brazil (*Bulletin of the Pan American union*, v. 65, no. 5, may 1931, p. 287-584, 5 il.) [1191]
Special attention is paid to the fine neo-colonial houses and collection of antiquities of José Marianno at Monjope, in Rio.

F1403.P955

Also printed separately (*Fine arts series*, no. 7. Washington. Pan American union. 1931)

N6501.F3

Graphic Arts

Cabral, Alfredo do Valle. Notícia das obras manuscriptas e inéditas relativas á viagem philosophica do Dr. Alexandre Rodrigues Ferreira, pelas capitancias do Grão-Pará, Rio Negro, Matto-Grosso e Cuyabá, 1783-92 (*Annaes da Bibliotheca nacional do Rio de Janeiro*, Rio de Janeiro, v. 3, 1877-78, p. 324-354, no il.) [1192]
A detailed account of 18th-century drawings of architecture and landscape of the region of Belem and the Amazon.

Z1675.R58, Z770.R58A

Santos, Francisco Márques dos. José Joaquim Viegas de Menezes precursor da gravura em Minas (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 229-239, 2 il.) [1194]

Interesting discussion of the priest Viegas de Menezes (1778-1841), who learned his craft at Lisbon, and returning to Ouro Preto, his birthplace, produced not only engravings of saints and political personages, but probably portraits in oil, and porcelain as well.

F2501.B795

Minor arts

Dias, Hércia. O mobiliário dos inconfindentes (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 163-173.) [1195]

Interesting facts extracted from contemporary documents about the type of furniture owned by the inhabitants of Minas Gerais in the late 18th century.

F2501.B795

Eckhardt, Paul & Labastille, I. G. Some eighteenth-century Brazilian furniture (*Antiques*, New York, v. 19, no. 5, may 1931, p. 362-364, 6 il.) [1196]

General description of types and materials with good photographs.

NK1125.A3

Huth, Hans. Exotische elfenbeinmöbel (*Pantheon*, München, v. 13, sup. 31, apr. 1934, p. 120-122, 3 il.) [1197]

A collection of furniture now in Berlin made from African ivory for Count Maurits of Nassau Siegen in Pernambuco in the 1640's. English summary.

N3.P3

Lessa, Ribeiro de. Mobiliário brasileiro dos tempos coloniaes (*Estudos brasileiros*, Rio de Janeiro, v. 1, no. 6, maio-jun. 1939, p. 5-16, 44 il.) [1198]

A lecture delivered before the Instituto de estudos brasileiros in 1939, in which the author traces the development of colonial furniture in Brazil. The article is splendidly illustrated by photographs from S.P.H.A.N., but unfortunately the provenance of the pieces is not given.

DLC

Marianno, José (filho). Evolução do mobiliário e da ornamentação litúrgica sob a influência dos Jesuítas e de D. João V (*Revista do Brasil*, Rio de Janeiro, v. 3, abr. 1940, p. 40-44, no il.) [1199]

The author postulates a Louis XIV influence in minor arts through the Jesuits, which after their expulsion was replaced by a Louis XV manner known as the style of D. João V.

Mobiliário nacional (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 44-45, 22 il.) [1200]

A collection of photographs of outstanding examples of Brazilian colonial furniture of the 17th and 18th centuries; fine chairs, tables, and beds of jacaranda and stamped leather.

F2501.B795

Obras primas da ourivesaria colonial (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 34, fev. 1934, p. 6-7, 5 il.) [1201]

Some handsome colonial silver reputed to be of Brazilian production in the collection of Rodolpho Siqueira.

AP66.I6

Oliveira, Luís Camilo de (neto). João Gomes Batista (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 83-119, 8 il.) [1202]

Discovery of new documents now at S.P.H.A.N. (reproduced here in photographs) proves that this distinguished Portuguese medalist worked in Ouro Preto from his appointment at the Casa de Fundação until his death in 1788.

F2501.B795

P., W. Mobiliário, vestuário, jóias e alfaias dos tempos coloniais; notas para uma nomenclatura baseada em documentos coevos (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 251-269, no il.) [1203]

A carefully made and very useful summary of references to furniture, minor arts and clothing in 16th-century writings on Brazil, providing the elements for a glossary of terms.

F2501.B795

Santos, Francisco Márques dos. Medalhas militares brasileiras; (da época colonial ao fim do primeiro reinado.) Rio de Janeiro. Noite. 1937. 47 p., 19 il. [1204]

The numismatic history of Brazil—colonial medals for military service. UB435.B7M3

Santos, José de Almeida. Mobiliário artístico brasileiro, o estilo colonial "D. Maria I" ou colonial brasileiro (*Planalto*, São Paulo, v. 1, no. 4, 1 jul. 1941, p. 14, 7 il.) [1205]

Once more the vexing problem of giving names to the various colonial styles of furniture in Brazil. The charming sketches by the author show furniture of the Duncan Phyfe type analogous only to the style of the end of the reign of D. Maria I.

DLC

Silva-Negra, Clemente Maria da. Os dois grandes lampadários do mosteiro de S. Bento do Rio de Janeiro (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 285–297, 8 il.) [1206]

Two silver lamps in the chancel of this church are here attributed to Mestre Valentim da Fonseca e Silva on the basis of documents in the church archive, thus proving an assertion made a century ago by Porto-Alegre. A valuable discovery, backed by photographs of the documents in question.

F2501.B795

Vasconcellos, Salomão de. Ofícios mecânicos em Vila-Rica durante o século XVIII (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 331–359, no il.) [1207]

Lists of names of craftsmen extracted from volumes of the Arquivo de Ouro Preto. Of great value.

F2501.B795

Painting

Andrade, Mário de. Uma carta do padre Jesuino do Monte Carmelo (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 207–212, 2 il.) [1208]

A letter of 1815 from the São Paulo

Carmelite painter Jesuino do Monte Carmelo to the prior of the convent of his Order in Santos, which reveals new details of the artist's life. The letter is reproduced.

F2501.B795

Azevedo, Manoel Duarte Moreira de. Biographia de Manoel de Cunha (*Revista do Instituto histórico e geográfico brasileiro*, v. 33, pt. 2, 1870, p. 206–211, no il.) [1209]

Biography of a colonial painter of Rio de Janeiro, containing very little information.

F2501.I59

Bandeira, Manuel. Manuel da Costa Ataíde, dourador (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1938, p. 149–150, no il.) [1210]

Documentary proof from the books of the Carmelites that the great colonial painter of Minas was paid 1000 milreis for the gilding of the six lateral altars and two pulpits of the church of the Carmelites at Ouro Preto.

F2501.B795

Bangel, R. Albert van der Eeckhout (*Eyckhout, Eyckholt*) (Thieme-Becker. *Künstler-Lexikon*. Leipzig. E. A. Seeman. 1914. v. 10, p. 354–355, no il.) [1211]

Summary of the life of the 17th-century Dutch painter who worked in Brazil, with a bibliography.

N40.T4

Batista, Nafr. Caetano da Costa Coelho e a pintura da igreja da Ordem 3ª de S. Francisco da penitência (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 129–154, 13 il.) [1212]

The S.P.H.A.N. has undertaken a systematic examination of the archives of the old churches of each of the religious orders in Rio de Janeiro in an attempt to determine the part of individual colonial artists in their construction and decoration. Examination of the Franciscan archive brings to light a new personality—Caetano da Costa Coelho. Documents are transcribed.

F2501.B795

Batista, Naír. Pintores do Rio de Janeiro colonial (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 103-121, il.) [1213]

Bibliographical notes on 10 colonial painters of Rio. The author sets forth first the little known facts about the life of each one, then a list of his attributed works, and finally a very complete bibliography. This article is essential for the study of painting in the viceregal capital.

F2501.B795

Campelo, José. Arte religiosa colonial em Pernambuco (*Fronteiras*, Recife, v. 9, no. 6, jun. 1940, p. 15-16, 1 il.) [1214]

A brief account of anonymous religious painting in colonial Pernambuco. There is a list of sites of paintings and a bibliography.

DLC

Cardoso, Joaquim. Notas sobre a antiga pintura religiosa em Pernambuco (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 45-62, 6 il.) [1215]

The author points out the rich collection of colonial paintings in the churches and convents of Recife and Olinda; he suggests that technicians of the S.P.H.A.N. set to work to identify the men who produced them.

F2501.B795

Combe, Jacques. Un douanier Rousseau au XVII siècle: Frans Post, 1612-1680 (*L'amour de l'art*, Paris, v. 12, dec. 1931, p. 481-489, 15 il.) [1216]

A very interesting comparison with many details of figures and landscapes by the 2 painters. The author also discusses Frans Post in the light of other minor Dutch painters of the period.

MH

Costa, Luis Xavier da. As belas artes plásticas em Portugal durante o século XVIII. Lisboa. J. Rodrigues. 1934. 225 p., 51 il. [1217]

A section on "Pintores na colônia do Brasil" (p. 144-146) and many refer-

ences to artists who passed to and from.

N7126.C6

Glaser, Otto. Prinz Johann Moritz von Nassau-Siegen und die niederländischen kolonien in Brasilien. Berlin. M. Staercke. 1938. 43 p., 22 il., 3 color. [1218]

Excellent reproductions of a number of paintings by Dutch artists of the 17th century in Pernambuco.

F2532.J64

Jardim, Luís. A pintura decorativa em algumas igrejas antigas de Minas (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 63-102, 10 il., 2 color) [1219]

A record of some of the discoveries made by the author in his detailed study of religious painting in the region of Diamantina and Serro, undertaken for S.P.H.A.N. The article contains some valuable remarks about local Brazilian church archives.

F2501.B795

———. A pintura do guarda-mór José Soares de Araujo em Diamantina (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 155-177, 7 il.) [1220]

First publication of the work, in the Diamantina region of Minas Gerais, of an important Portuguese painter.

F2501.B795

Monteiro, Vicente do Rêgo. O eterno em arte (*Renovação*, Recife, v. 1, no. 1, jul. 1939, p. 9, 2 il.) [1222]

A page with photographs of 2 fine "primitives"—panels illustrating the legend of St. Francis from the sacristy of the convent of São Francisco in Olinda (Pernambuco).

DLC

Quelle, Otto. Zacharias Wagner und sein brasilienwerk; eine kulturgeschichtliche studie über das deutschum in Brasilien (*Ibero-amerikanisches archiv*, Berlin, v. 10, no. 1, apr. 1936, p. 43-54, 13 il., 2 color.) [1223]

The best reproductions available of the *Thierbuch*, a collection of views of 17th-century Pernambuco and its in-

habitants made by a German artist in the train of Maurice of Nassau. F1401.I24

Querino, Manuel. José Joaquim da Rocha; sua naturalidade (*Revista do Instituto geográfico e histórico*, Baía, v. 15, 1908, p. 79–82, no il.) [1224 According to the author, this late colonial painter was a native of Baía. F2551.I59

———. Os quadros da cathedral (*Revista do Instituto geográfico e histórico*, Baía, v. 17, 1910, p. 59–63, no il.) [1225

The paintings are here assigned, without great reason, to the 17th-century painter Fr. Eusebio da Soledade.

F2551.I9

Richter, Paul Emil. Wagners zoobibliion (*Festschrift zur jubelfeier des 25 jährigen bestehens des vereins für erkunde zu Dresden*. Dresden. 1889. p. 57–91, no il.) [1226

Discussion of a collection of water-colors of indigenous subjects made in Pernambuco in the 17th century and now in the Kupferstichkabinet of Dresden.

Santos, Francisco Márques dos. Artistas do Rio colonial. (*Estudos brasileiros*, Rio de Janeiro, v. 1, no. 3, nov.-dez. 1938, p. 5–36, 22 il.) [1227

The author here provides invaluable critical and biographical information about certain neglected Brazilian painters of the colonial period: Frei Ricardo de Pilar, Antônio Francisco Soares, Manuel Dias de Oliveira, Leandro Joaquim, and José Leandro de Carvalho—all native artists who stand out among the host of foreigners who followed the Portuguese court to America.

DLC

O século XVIII em Minas (*Sombra*, Rio de Janeiro, v. 1, no. 2, fev.-mar. 1941, p. 22–23, 3 il.) [1228

Three views of a painted wooden ceiling in the 18th-century house of Carlos Correia de Toledo e Mello in Tiradentes (formerly São José d'El Rey). The subjects are pastoral.

DLC

Smith, Robert C. The Brazilian landscapes of Frans Post (*The art quar-*

terly, Detroit, v. 1, no. 4, 1938, p. 239–268, 19 il.) [1229

A new study of the father of Brazilian and American landscape painting. The article is the first published in English devoted to this Dutch painter of 17th-century Pernambuco. The author has also laid the foundations of a *catalogue raisonné* of the paintings.

N1.A64

———. O código de frei Cristóvão de Lisboa (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 121–126, 3 il.) [1230

Notes on a seventeenth-century treatise on the natural history of Maranhão in the Arquivo histórico colonial at Lisbon. The manuscript contains regional flora and fauna in a series of attractive pen sketches.

F2501.B795

———. Three Brazilian landscapes by Frans Post (*Bulletin of the Pan American union*, v. 73, no. 5, may 1939, p. 271–275, il.) [1231

Translated from the *Boletim da União panamericana*, Washington (item 1232).

F1403.B955

———. Três paisagens brasileiros por Frans Post (*Boletim da União panamericana*, Washington, v. 41, no. 2, fev. 1939, p. 53–57, 3 il.) [1232

Landscapes of seventeenth century Pernambuco in private collections.

F1403.B965

Sousa-Leão, Joachim de (filho). Frans Post; seus quadros brasileiros; notas sobre a pintor e sua obra. Rio de Janeiro. Estado de Pernambuco. 1937. 30 p., 45 il., 1 color [1232a

A distinguished publication for the tercentenary of the arrival of Maurice of Nassau and Frans Post in Brazil. It describes, illustrates with excellent reproductions, and gives a preliminary catalog of Post's landscapes.

ND653.P6S6

Souto Maior, Pedro. A arte hollandeza no Brasil (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 83, 1918, p. 101–133, no il.) [1233

The account of a successful search in Paris for material pertaining to Frans Post. The catalog of 39 Brazilian paintings sent to Louis XIV by Maurice of Nassau is here published.

F2501.159

Taunay, Afonso de Escagnolle. Um primitivo paulista (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 77, set. 1941, p. 15, 3 il.) [1234

Important biographical data relative to padre Jesuino do Monte Carmelo (Jesuino Francisco de Paula Gusmão), 1764–1819, whose paintings in the churches of Itú are here identified. 2 are illustrated. The author compares him to the contemporary Manuel da Costa Ataíde but from the evidence of these photographs his technique seems much cruder than that of the celebrated painter of Minas Gerais.

AP66.I6

Thesouros da arte colonial brasileira (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 43, nov. 1938, p. 25, 4 il.) [1235

Good photographs of the interior of N. S. do Ó in Sabará (Minas Gerais). There is a primitive painting of Joseph and Mary.

AP66.I6

Thomsen, Thomas. Albert Eckhout ein niederländischer maler und sein gönner Moritz der brasilianer, ein kulturbild aus dem 17 jahrhundert. Copenhagen. Ejnar Munksgaard. 1938. 183 p., 80 il. [1236

A work of the first importance, dealing with the group of artists in the Dutch expedition to Pernambuco in 1637. The 24 oil paintings by Albert Eckhout dealing with Brazilian life, and the flora and fauna of Brazil—still in the royal Danish collections—the miniatures in the *Thierbuch* of Zacharias Wagener, the zoological *Liber pict.* A36, the *Theatrum rerum naturalium Brasiliae* and the *Miscellanea Clayeri*, of the Berlin Staats-bibliothek, as well as the tropical birds on the ceiling of the *festsaal* of Schloss Hofflössnitz, and the Gobelin tapestries woven from Eckhout's designs are discussed in detail, with documentary evidence.

NNC

Valente, Oswaldo. Frei Euzébio da Soledade; o primeiro pintor brasileiro (*Bahia tradicional e moderna*, Bafa, v. 1, no. 2, jul. 1939, p. 16, 1 il.)

[1237

A one-page account of the man who is reputed to have been the first painter in Brazil.

Sculpture

Andrade, Mário de. O Aleijadinho e Álvares de Acevedo. Rio de Janeiro. 1933. [1238

Andrade, Rodrigo Melo Franco de. Contribuição para o estudo da obra do Aleijadinho (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 255–297, 49 il.) [1240

A definitive article on the foremost colonial sculptor of Brazil. The director of the S.P.H.A.N. publishes documentary discoveries in a discussion which is a model of clarity.

F2501.B795

A arte colonial de Minas está no Rio (*Revista da semana*, Rio de Janeiro, v. 62, no. 21, 24 maio 1941, p. 20–21, 9 il.) [1241

Photographs and explanation of the models of the work of Aleijadinho and his circle in the S.P.H.A.N. museum of plaster casts in Rio de Janeiro.

DLC

Azevedo, Manoel Duarte Moreira de. Valentim da Fonseca e Silva (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 32, pt. 2, 1869, p. 235 seq., no il.) [1242

F2501.159

Batista, Nafr. Valentim da Fonseca e Silva. (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 4, 1940, p. 271–325, 19 il.) [1243

New documents connecting the sculptor with the Rio churches of N. S. do Carmo and S. Francisco de Paula. Very good bibliography. This does not, however, complete Valentim da Fonseca's biography.

F2501.B795

Bretas, Rodrigo José Ferreira. Traços biográficos relativos ao finado Antônio Francisco Lisbôa, o Aleijadinho (*Revista do Arquivo público mineiro*, Ouro Preto, v. 1, 1896, p. 169-174, no il.)

[1244

The first and rather fantastic biography of the great colonial sculptor, first published in *Correio oficial de Minas*, no. 169 and 170, 1858, and later in *Efemérides mineiras*, Ouro Preto, 1897, v. 4, p. 229-243.

F2581.M66

Buschiazzo, Mario J. El Aleijadinho (*Lasso*, Buenos Aires, v. 7, no. 1, jul. 1939, p. 32-38, 10 il., 4 plans)

[1245

A study from already published accounts of the work of this best known of colonial Brazilian sculptors.

F2801.E36

Published as a pamphlet (Buenos Aires. Beutelspacher. 1939)

DLC

Carvalho, Theófilo Feu de. O Aleijadinho. Belo Horizonte. Históricas. 1934. 123 p., 2 il.

[1246

A collection of articles published in *Minas Gerais* in which it is argued that nothing should be attributed to the sculptor unless documents exist to prove the authorship. Since the publication of this volume, however, much has been discovered to permit the list of Aleijadinho's documented works to be enlarged.

N6659.L5F47

A cidade que brotou no rastro do "Anhanguera" (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 41, out. 1938, p. 6-7, 7 il.)

[1247

Good photographs by M. Baldi of the colonial fountains of Goiás.

AP66.16

Franco, Afonso Arinos de Melo. Ainda o Aleijadinho; idéia e tempo. São Paulo. Cultura moderna. 1939.

[1248

———. A primeiro depoimento estrangeiro sobre o Aleijadinho (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 173-178)

[1249

On the first description of the church of Bom Jesus de Matozinhos at

Congonhas in Minas Gerais and of the statues by the celebrated Aleijadinho, Antônio Francisco Lisbôa. This description was written by the German traveller, Baron von Eschwege in his book *Journal von Brasilien* (item 2461).

F2501.B795

Guido, Ángel. El Aleijadinho (*Prensa*, Buenos Aires, 11 en. 1931, sec. 2, 1 p., 10 il.)

[1250

A famous article introducing the great Brazilian sculptor of Minas Gerais to the Spanish speaking world. Footnotes.

DLC

———. El "Aleijadinho"; el gran escultor leproso del siglo XVIII en el Brasil (*Congreso internacional de historia de América, II: Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 495-504, no il.)

[1251

An account of the activities of the best known Brazilian colonial sculptor. The author sheds no new light on the problem of what he did.

E11.C84

Later republished as pamphlet (Santa Fe. Universidad. 1938. 37 p., 19 il.)

DLC

———. O Aleijadinho, the little cripple of Minas Gerais (*Bulletin of the Pan American union*, Washington, v. 65, no. 8, aug. 1931, p. 813-822, 7 il.)

[1252

Translated from *Prensa*, Buenos Aires, (item 1250)

F1403.B955

Also printed separately (*Fine arts Series*, no. 9. Washington. Pan American union. 1931)

DLC

Guimarães, Renato Alves. Antônio Francisco Lisbôa (o Aleijadinho). São Paulo. Irmãos Ferraz. 1931. 80 p., 71 il.)

[1253

One of the most interesting of the numerous biographies of the sculptor. The author attributes many things that are not generally thought to be by Aleijadinho. Many of the illustrations show important objects of

minor arts nowhere else reproduced.
N6659.L5A7

Lima, Augusto de (júnior). O Aleijadinho e a arte colonial. Rio de Janeiro. Noite. 1942. 143 p., 12 il.

[1254

This study brings out new possibilities in the activity of the sculptor, censures over-attribution of works to him and studies the question of his mulatto origin in relation to his work.

DLC

———. Ligeiras notas sobre arte religiosa no Brasil (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 2, no. 1, 1938, p. 101–139, 14 il.)

[1255

An analysis of the iconographic elements in the altars of polychrome carving of the church of Antônio Dias in Ouro Preto, by one of the leading Catholic writers in Brazil.

F2501.B795

———. A verdadeira personalidade do Aleijadinho (*Estudos brasileiros*, Rio de Janeiro, v. 3, no. 22, jan.-fev. 1942, p. 34–84, 12 il.)

[1256

Contains the essence of item 1254, but with the notes of a discussion of the material by several Brazilian art historians.

DLC

Magalhães, Basílio de. O Aleijadinho (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 107, pt. 1, 1930, p. 729–752, no il.)

[1257

A recapitulation of other biographies with some new observations.

F2501.I59

Mariano, José (filho). Mestre Aleijadinho e sua obra (*O Cruzeiro*, Rio de Janeiro, v. 2, no. 95, 30 ag. 1930, p. 15–30, 37 il.)

[1258

One of the prime accounts of the sculptor's life and career, this is a lecture delivered in Ouro Preto on the centenary of his birth. There are facsimiles of baptism and death documents.

AP66.C8

———. Mestre Valentim (*Jornal do commercio*, Rio de Janeiro, 5 jan. 1941, p. 5, no il.)

[1259

He points out the essentially decora-

tive quality of Valentim da Fonseca's style. Fragment of a book in preparation.

AP66.J66

———. Mestre Valentim (*Revista do Brasil*, Rio de Janeiro, ep. 3, v. 4, no. 31, jan. 1941, p. 44–45)

[1260

A comparison of the sculpture of 2 outstanding Brazilian artists, Valentim da Fonseca e Silva and Antônio Francisco Lisboa (Aleijadinho).

AP66.R55

Martins, Judite. Apontamentos para a bibliografia referente a Antônio Francisco Lisboa (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 179–205, 1 il.)

[1261

An annotated bibliography of some 100 items related to Antônio Francisco Lisboa, the colonial sculptor of Minas Gerais, many of which were hitherto unknown to specialists in the field of Brazilian art.

F2501.B795

Orosco, E. As avarias nas esculturas do período colonial de Minas Gerais (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 179–206, 28 il.)

[1263

Findings of an investigation made by the Instituto nacional de tecnologia into the extent and causes of deterioration in the stone of the sculptures of Aleijadinho and his circle in Minas. This is a highly technical study illustrated with tables, graphs, and photographs of instruments used. There are also splendid close-up pictures of the stone itself.

F2501.B795

Pedrosa, Heitor. O Aleijadinho; a vida intensa e a desventura. São Paulo. São Paulo. 1940. 91 p., 2 il., 1 color diagram.

[1264

Rather rhapsodic, though carefully documented, treatment of the famous sculptor. An appendix, *Fantasia do barroco* (p. 78–86) mentions the principal architects of the baroque style on the Atlantic coast of South America. Bibliography.

N6659.L5P37

Penalva, Gastão. O Aleijadinho de Vila Rica. Rio de Janeiro. Renascença. 1933. 465 p., no il. [1265]

An examination of all known material pertaining to the sculptor Antônio Francisco Lisboa.

N6659.L5P4

Pires, Heliodoro. O Aleijadinho, o lar paterno e a escola (*Jornal do comércio*, Rio de Janeiro, 30 nov. 1941, p. 4, no il.) [1266]

A valuable summary of documented dates in the career of Manuel Francisco Lisboa, his son Antônio Francisco Lisboa (Aleijadinho) and João Batista Gomes, the son's reputed master. Based on researches published in the *Revista do Serviço do patrimônio histórico e artístico nacional* (items 1240, 1243).

Ribeiro, Fléxa. Os profetas do Aleijadinho (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 60, abr. 1940, p. 18-19, 7 il.) [1267]

Photographs of the recently prepared casts of the prophets of Congonhas. It is difficult to justify the author's comparisons with the Sluter figures at Dijon or his assumption that "primitive" and "baroque" are incompatible terms.

AP66.I6

Vasconcellos, Salomão de. O "ser ou não ser" do Aleijadinho no campo da arquitetura (*Correio da manhã*, Rio de Janeiro, 7 dez. 1941, 1 il.) [1268]

Attacking José Mariano Filho, he defends Padre Manuel de Jesus Maria's use of the title *arquitecto* in regard to Antônio Francisco Lisboa.

Velha fonte mineira (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 29, set. 1937, p. 28-29, 2 il.) [1269]

Two splendid photographs of the 1740 fountain at Tiradentes (Minaes Gerais).

AP66.I6

CHILE

Barros Arana, Diego. Riquezas de los antiguos jesuitas de Chile. Santiago de Chile. O. L. Tornero. 1872. 101 p., no il. [1270]

Contains a certain amount of informa-

tion on the Jesuits' holdings, and their furnishings.

F3091.B274

Enrich, Francisco. Historia de la Compañía de Jesús en Chile. Barcelona. F. Rosal. 1891. 2 v., no il. [1271]

Chapter 20 of v. 2 is devoted to Jesuit churches and the school of craftsmanship of the Order in Chile.

BX3714.C5E5

Maturana, Victor. Historia de los agustinos en Chile. Santiago de Chile. Valparaíso. 1904. 2 v., no il. [1271a]

The information on buildings and art specifically is very slight in this history, which is none the less of importance for knowledge of the Augustinian foundations in Chile.

BX2914.C5M3

Medina, José Toribio. Diccionario biográfico colonial de Chile. Santiago de Chile. Elzeviriana. 1906. 1004 p., il. [1272]

Although but few biographies of artists will be found here, the information on ecclesiastical and secular authorities, and their occasional portraits, provide important historical material for the study of the colonial period in art.

F3055.M49

Ovalle, Alonso de. Historica relacion del reyno de Chile, y de las misiones y ministerios que exercita en el la Compañía de Jesus. Roma. F. Cauallio. 1646. 455 p., 21 il. [1272a]

The most important history of early missionary activities and colonisation in Chile. Illustrations are portraits of eminent figures in that history.

F3091.O77

———. An historical relation of the kingdom of Chile. London. A. & J. Churchill. 1703. 154 p., il. [1272b]

Translation of the first 5 books of item 1272a. This was later also included in the *Collection of voyages and travels* (item 600a).

F3091.O78

Santiago de Chile, Archdiocese. Colección de documentos históricos recopilados del Archivo del arzobispado de Santiago. Santiago de Chile. San José. 1919-1921. 3 v., no il. [1272c]

Ecclesiastical documents (published by Elías Lizana M.) of which an important number deal with the building and furnishing of churches. The first volume includes the letters of the bishops to the kings of Spain (1564–1814), and the remaining volumes, royal *cédulas* to the archbishopric.

F3091.S23

Roa Urzúa, Luis. El arte en la época colonial de Chile (*Revista chilena de historia y geografía*, Santiago de Chile, año 65, v. 61, abr.–jun. 1929, p. 5–75, 11 il.) [1273]

A good deal of information is contained in this rather discursive article. First the establishments of the Franciscans, the Mercedarians, the Dominicans, and the Augustinians are described, with their treasure, paintings, etc. Then various minor arts are discussed, and especially furniture; typical tables, chests, *vargueños*, *armarios*, and so forth are described.

F3051.R45

Sociedad chilena de historia y geografía. Catálogo de la exposición colonial. Santiago de Chile. Cervantes. 1929. 33 p., no il. [1273a]

Catalog of an important exhibition of colonial painting and furniture held in the Museo de bellas artes in September, 1929.

Zañartú, Sady. Santiago; calles viejas. Santiago. Nacimiento. 1934. 176 p., 36 il. [1274]

Literary sketches of historic streets in Santiago, with etchings by Marcos Bontá: a fine edition of the School of applied arts.

F3271.Z28

Architecture

Dávila Carson, Roberto. De nuestra arquitectura del pasado; la portada. Santiago de Chile. Universo. 1927. 4 p., 30 il., 1 color. [1276]

Woodcuts, lithographs and etchings of colonial doorways in Chile, with a short text by the artist.

NA863.D3

Greve, Ernesto. Historia de la ingeniería en Chile. Santiago de Chile. Uni-

versitaria. 1938. 2 v., il. [1277]

The second volume publishes important documentation of the colonial churches of the capital, with good illustrations.

TA43.G7

Muñoz Olave, Reinaldo. Las monjas trinitarias de Concepción. Santiago de Chile. San José. 321 p., 4 li.

[1278]

Contains the history of the church and monastery, which dates from colonial times; with illustrations.

BX4515.T7M8 1926

Noel, Martín S. Apuntes de un viaje a Santiago de Chile (*Contribución a la historia de la arquitectura hispano-americana*. Buenos Aires. J. Peuser. 1921. p. 159–179, 9 il.) [1279]

Travel notes on colonial relics of the city of Santiago, some of which have disappeared since the time of writing.

N1702.N6

Relación del incendio de la Compañía acaecido el 8 de diciembre de 1863, precidida de una reseña histórica sobre el mismo templo. Santiago. Ferrocarril. 1864. 137 p., 1 il.

[1279a]

The *reseña histórica* (written by Vicuña Mackenna) gives a good sketch of the history of this 17th-century church destroyed in 1863 (p. 1–6).

F3271.R38

Secchi, Eduardo. Arquitectura en Santiago, siglo XVII a XIX. Santiago de Chile. 1941. 34 p., 130 il., 4 maps.

[1280]

A handsome folio of perspective drawings, details, and ground plans of public buildings, churches, private houses with sculptural details and iron work.

NN

———. *Arquitectura rural* (*Revista de arte*, Santiago de Chile, v. 2, no. 12, 1936, p. 6–11, 4 il.) [1281]

Drawings by the author based on colonial farm buildings.

N7.R37

Toro Toro, Roberto. Toesca, ensayo sobre su vida y obras (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 2, no. 3, 1934, p. 129–189, 2 il.) [1282]

A picturesque and valuable account based on documents of the life and work of the Spanish architect Joaquín Toesca y Richi in Chile (1780-1799). Illustrated with drawings of the cathedral and cabildo of Santiago de Chile. F3051.A24

Minor Arts

Fontecilla Larraín, Arturo. Apuntes para la historia de la platería en Chile (*Revista chilena de historia y geografía*, Santiago de Chile, v. 85, no. 93, jul.-dic. 1938, p. 52-98, no il.) [1283] A scholarly discussion of colonial silversmithing, with lists of silversmiths, and the regulations of the guilds. Some mention of Indian work.

F3051.R45

Márquez de la Plata, Fernando. Los muebles en Chile durante los siglos XVI, XVII y XVIII (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 1, no. 1, p. 261-285, 47 il.) [1284]

A study of great importance. The author analyzes the foreign influences, the work of the Jesuit shops at Calera de Tango and traces the history of collecting in Chile. He uses colonial portraits as evidence for deductions concerning furniture and illustrates his study with a wealth of good examples. Although devoted to Chile, this paper gives information applicable to all Spanish America.

F3051.A24

———. Los trajes en Chile durante los siglos XVI, XVII, XVIII (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 2, no. 3, 1934, p. 29-97, 130 il.) [1285] A review of fashions in apparel during the colonial days of Chile. Furnishes invaluable material for the dating of portraits as well as for the history of manners. Reproductions of portraits in private collections and rare pieces of clothing.

F3051.A24

Medina, José Toribio. Manual ilustrado de numismática chilena; la colonia. Santiago de Chile. Elzeviriana. 1919. 19 p., 19 il. [1286]

Coins of the 18th and 19th centuries. CJ2295.M4

Medina, José Toribio. Medallas de proclamaciones y juras de los reyes de España en América. Santiago de Chile. 1917. 332 p., il. [1287] Of value for a study of the metal crafts, especially of the 18th century (only one 16th-century medal is included), although not much attention is given to the artists.

CJ6303.M5

Painting

Álvarez Urquieta, Luis. La pintura en Chile durante el período colonial (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 1, no. 1, 1933, p. 193-260, 39 il.) [1288]

Basic work for a study of colonial painting in Chile, with relation to Peru and Ecuador. Small but clear photographs. The first section takes the form of a catalog of the work of Gil de Castro. Further sections deal with Ambrosi and Ignacio Andía y Varela and the collections of the Museo histórico, Salas arzobispaes, and Academia de San Luis.

F3051.A24

Amesti, Luis. Viejos papeles y viejos cuadros (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 2, no. 4, 1934, p. 335-341, no il.) [1289] Notes on objects of art owned by *conquistadores* in Chile in the 17th century.

F3051.A24

Mandiola, Francisco Javier. Apuntes sobre la vida y obras de don Ignacio Andía y Varela (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 8, no. 3, p. 243-258, no il.) [1290]

A summary bibliography of the great colonial sculptor, which has the merit of being the only study of the subject.

F3051.A24

COLOMBIA

Bogotá; documentos coloniales (*Revista del Archivo nacional*, Bogotá, no. 19, 1938, 195 p.) [1291] Special number devoted to the city of Bogotá on its 4th centenary; 33 docu-

ments relating to the colonial city.

DLC

Cedulario de las provincias de Santa Marta y Cartagena de Indias. Colección de libros y documentos referentes a la historia de América, v. 14. Madrid. V. Suárez. 1913. 446 p., no il.

[1292

Royal orders to these provinces. A variety of them concern matters pertaining to the arts, especially the building of churches and fortifications.

F1401.C68

Convers Fonnegra, Carlos. Las ciudades olvidadas; Mariquita (*Pan*, Bogotá, no. 13, mar.-abr. 1937, p. 135-144, 11 il.)

[1293

Useful account, largely historical in character, with a few good details of architecture and sculpture, of an old and forgotten town.

DLC

García Samudio, Nicolás. Exposición de arte antiguo en Tunja (*Boletín de historia y antigüedades*, Bogotá, v. 26, no. 298, 1939, p. 596-600)

[1294

Notes on an important exhibition of colonial art.

Giraldo Jaramillo, Gabriel. El museo del Seminario consiliar de Bogotá (*Cromos*, Bogotá, no. 1247, 1940)

[1295

Description and histories of the principal works in this collection, one of the richest of Bogota.

Hernández de Alba, Guillermo. Estampas santafereñas. Publicación de la Academia colombiana de historia en homenaje a la ciudad de Bogotá en el IV centenario de su fundación. Bogotá. A.B.C. 1938. 158 p., 9 il.

[1296

Essays about romantic buildings in the past of Bogota, and persons associated with them, not the less useful historically for being literary in character.

F2291.B6H5

———. Teatro del arte colonial; primera jornada. Bogotá. Ministerio de educación nacional. 1938. 165 p., 120 il.

[1297

The principal work on the colonial architecture, sculpture, and painting of Colombia. There are special essays on outstanding painters, who are stud-

ied in the light of contemporary documents.

N6677.B6H4

Jenkins, J. F. Cartagena, queen of the Spanish Main (*Travel*, New York, v. 54, jan. 1930, p. 30-33, il.)

[1298

Valuable photographs.

DLC

Kendrick, A. F. Painted wood from South America (*Burlington magazine*, London, v. 75, dec. 1939, p. 240 seq., 1 il.)

[1299

A not unsuccessful attempt to connect an elaborate tray in the Victoria and Albert museum with similar objects from Colombia.

N1.B95

Lozano, Norberto V. Cosas viejas; nota sobre objetos de arte religioso de la iglesia de San Juan de Dios de Bogotá (*Revista de estudios eclesiásticos*, Bogotá, v. 8, no. 85, set. 1940, p. 438-441, il.)

[1300

Medina, José Toribio. La imprenta en Bogotá; 1739-1821. Santiago de Chile. Elzeviriana. 1904. 101 p.

[1301

Colonial book-illustrations.

Z213.B7M4

Osorio, Luis F. & Bernal, Cristobal. Epistolario artístico (*Santafé y Bogotá*, Bogotá, año 6, v. 11, no. 63, mar. 1928, p. 118-123, no il.)

[1302

An attempt to establish the originals, among various versions of certain subjects that run through the sculpture and painting of Bogota. Thus the reliefs of San Francisco served as models for Vásquez and for many other artists.

Oviedo, Basilio Vicente de. Cualidades y riquezas del nuevo reino de Granada. Biblioteca de historia nacional, v. 45, Bogotá. Imprenta nacional. 1930. 337 p., no il.

[1302a

First publication (by Luis Augusto Cuervo) from a manuscript of the 18th century. A handbook of information "para utilidad de curas", this consists of general description of the country, followed by a very full list of all the parishes, their stipends, the number of people, and character of the establishments. Unfortunately no architectural description.

F2261.O87

Tunja; 400 años. Tunja. Foto Alcázar. 1939. 64 p., 95 il. [1303]
Contains some rare photos of this important colonial town.

DLC

Velasco, Juan de. Historia del reino de Quito en la América meridional, escrita en el año de 1789. Quito. Gobierno. 1841-1844. 3 v., no il. [1304]
See item 1484.

F3733.V43

Architecture

Arboleda, Gustavo. Historia de Cali. Cali. 1928. 679 p., no il. [1305]
Contains a detailed history of the colonial buildings of Cali.

F2291.C15A6

Ayape, Eugenio. Dos fundaciones recoletas en Tunja (*Boletín de historia y antigüedades*, Bogotá, v. 26, no. 298, 1939, p. 565-571, il.) [1306]
Historical data on the convents of San Laureano and Nuestra Señora del Topo.

———. Monasterio de la Concepción de Tunja (*Boletín de historia y antigüedades*, Bogotá, v. 26, no. 291-292, en.-feb. 1939). [1307]
Many important historical documents on a 17th-century monastery.

Bernal, Cristobal. El arte arquitectónico español en el Nuevo Reino de Granada (*Raza española*, Madrid, no. 67-68, jul.-ag. 1924, p. 74-93, 9 il.) [1308]
A good statement about the colonial monuments of Colombia. The photographs are poor. The chapel of Santa Clara in Tunja is wrongly labeled Santa Inez.

AP60.R15

———. La capilla del Rosario en Tunja (*Anales de ingeniería*, Bogotá, v. 28, no. 329-331, set.-oct. 1920, p. 129-138, 2 il.) [1309]
A good monograph on the building and decorating of an outstanding colonial monument.

TA4.A5

———. Conferencia sobre arquitectura colonial colombiana (*Anales de ingeniería*, Bogotá, v. 33, no. 393, dic. 1925, p. 367-376, 4 il.) [1310]

A rapid survey of the treasures of colonial architecture in various Colombian cities. Printed also in *Razón y fe*, Madrid.

TA4.A5

Borda, José Joaquín. Historia de la Compañía de Jesús en la Nueva Granada. Poissy. 1872. 2 v. [1311]
Useful for foundations and buildings of the Order.

BX3714.C6B7

Buschiazzo, Mario J. La arquitectura colonial en Colombia (*Lasso*, Buenos Aires, v. 7, no. 12, juni 1937, p. 723-739, 11 il.) [1312]
A review of previous publications, with an excellent bibliography and a plan of the cathedral of Bogotá.

F2801.L36

Issued also as a separate pamphlet (Buenos Aires. Beutelspacher. 1940).

DLC

———. Viejas ciudades de América: Tunja (*Prensa*, Buenos Aires, 31 ag. 1941, sec. 2, p. 1, il.) [1313]
DLC

García, Juan C. Informe sobre el claustro de Santo Domingo (*Boletín de historia y antigüedades*, Bogotá, v. 14, no. 167, mayo 1925). [1314]
A plea to preserve the old cloister of the Dominican monastery, as characteristic of Colombian colonial simplicity.

———. El palacio arzobispal (*Santafé y Bogotá*, Bogotá, no. 78, jul. 1930, p. 257-266, il.) [1315]
A survey of the place's history, which includes data useful to the historian of art.

———. Templos y palacios bogotanos (*Boletín de historia y antigüedades*, Bogotá, v. 16, no. 184, abr. 1927).

[1316]

A paper for the Third Pan-American congress, Lima, 1924. Stresses romantic and mudejar elements in the architecture of Bogota. Published also in *Catolicismo*, Bogota.

Grupp, George W. The churches of Bogotá; their art and architecture (*Bulletin of the Pan American union*, Washington, v. 74, no. 2, feb. 1940,

p. 84-94, 8 il.; no. 3, mar. 1940, p. 154-162, 5 il.) [1317]

A series of very careful descriptions with good illustrations, documented from local sources.

F1403.B955

Hernández de Alba, Guillermo. Crónico del muy ilustre colegio mayor de Nuestra Señora del Rosario en Santa Fe de Bogotá. Bogotá. Colegio mayor de N. S. del Rosario. 1938. v. 1, 348 p., il. [1318]

The history of a great religious foundation, necessarily of importance in a study of its buildings. In various passages the author deals with problems of artistic interest—the sculptor of the lunette over the portal, for example.

LE41.B52H4

———. La iglesia de San Francisco. Bogotá. n.d. 14 p., 8 il. [1319]
A leaflet giving historical data briefly.

———. Panorama de la universidad en la Colonia (*Revista de las Indias*, Bogotá, v. 1, no. 6, jul. 1937, p. 71-76, 9 il.) [1320]

A résumé of the various foundations before the present university, valuable for its photographs of colonial buildings.

AP63.R65Z15

Hernández de Alba, Guillermo & Grillo, Max & Otero D'Costa, Enrique. La iglesia de San Francisco, su valor en la historia y en el arte bogotanos. Bogotá. Sociedad de mejoras y ornato de Bogotá. 1936. 14 p., 8 il. [1321]
A pamphlet evaluating the church of San Francisco, in defending it against a municipal project to cut off the nave for the sake of widening a street.

Manning, Isaac A. Cartagena: "The heroic city" (*Bulletin of the Pan American union*, Washington, v. 29, no. 5, nov. 1909, p. 892-900, 9 il.) [1323]
Description and history of the city, superficial but not without value.

F1403.B955

Michaelsen, Arnaldo. Álbum de dibujos. Bogotá. Ferrocarriles nacionales. 1937. 2 v. in 1. 46 il. [1324]
A collection of stylized pen drawings

of colonial monuments in Bogota, Tunja, Cartago, Zipaquira, Cali and Popayan. A short descriptive statement is supplied for each by G. Hernández de Alba.

FM59263.

———. Cartagena la heroica. Bogotá. Ramos. 1938. 22 il. [1325]
Pen and ink drawings of the architectural relics of the colonial seaport.

Olano, Antonio. Popayán en la colonia; bosquejo histórico de la gobernación y de la ciudad de Popayán en los siglos XVII y XVIII. Popayán. Imprenta oficial. 1910. 241 p., no il. [1326]
Among other historical data occasional facts are given about the founding of monastic buildings, the cathedral, and the situation of old houses.

F2281.P804

Ortega Ricaurte, Daniel. El Humilladero (Bogotá, Cabildo. *Homenaje del cabildo a la ciudad en su IV centenario*; 1538-1938. Bogotá. Registro municipal. 1938. p. 45-51, 1 il.) [1327]
Beside data on the hermitage built in 1544, this gives information about a good many other buildings. Serious and well documented.

Porras Troconis, Gabriel. Entre bastiones: monografías históricas de Cartagena. Cartagena. Departamental. 1930. 203 p., no il. [1328]
Authoritative information on the fortifications of Cartagena.

F2291.C3P8

Revista geográfica de Colomiba. Homenaje a Bogotá en su IV centenario. Número extraordinario. Bogotá. 1938. [1329]
Eighteen drawings of colonial sites by J. Restrepo Riveros.

Rojas, Ulises. La capilla de los Namcipes (*Boletín de historia y antigüedades*, Bogotá, v. 26, no. 298, 1939, p. 560-564, il.) [1330]
Description of a chapel in the cathedral, Tunja.

Rojas, Ulises. Escudos de armas e inscripciones de la ciudad de Tunja. Bogotá. Cooperativa nacional de artes gráficas. 1939. 197 p., 36 il., 2 color. [1331]
A very interesting collection of colonial

inscriptions and arms, with good photographs, which often include more of the building.

F2291.R8R6

Rojas Gómez, Roberto. Para la historia de la catedral de Bogotá, con documentos desconocidos e inéditos (*Raza española*, Madrid, v. 10, no. 119-120, nov.-dic. 1928, p. 50-56, 2 il.)

[1332

Two documents of 1540 and 1543 respectively, authorizing the cathedral of Bogotá.

AP60.R15

Rosa, José Nicolás de la. Floresta de la santa iglesia catedral de la ciudad de Santa Marta. Valencia. D. M. Cabrero. 1833.

[1333

NNHi

Rosa, Moisés de la. Las calles de Santafé (Academia colombiana de historia, Bogotá, *Conferencias dictadas en la Academia colombiana de historia de Bogotá*. Bogotá. Luz. 1935. p. 125-147, no il.)

[1334

The author publishes the order of the viceroy, Don Manuel Quiroz, for the laying out of Bogotá in 1774, and attempts to identify the old sites.

F2551.A165

Rozo, Darío & Bernal, Cristóbal. Alfarges santafereños (*Anales de ingeniería*, Bogotá, v. 25, no. 305-306, ag.-set. 1918, p. 98-109, 12 il.)

[1335

A study of 12 *artesonado* ceilings of Bogotá.

TA4.A5

—. Alfarges santafereños (Academia nacional de bellas artes, Bogotá. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 225-233, 7 il.)

[1336

Reprint of item 1335.

N6670.A7

Urueta y Pineros, José. Cartagena y sus cercanías; guía descriptiva de la capital del departamento de Bolívar. Cartagena. D. E. Grau. 1886. 198 p., no il.

[1337

History and tradition of the churches and fortifications; some inscriptions are copied.

F2291.C307

Vergara, Eladio. La capilla del sagrario de Bogotá. Bogotá. Niños desampa-

rados. 1886. 175 p., 1 il.

[1338

The history of the chapel, dwelling on such matters as the genealogy of its founder and other benefactors, gifts and endowments, but not without value here since it quotes ecclesiastical records of reconstructions and improvements.

Painting

Acuña, Luis Alberto. Elogio del pintor y su obra (*El tiempo*, Bogotá, 15 mayo 1938, sec. 2).

[1339

Address at the dedication of a monument to Gregorio Vásquez.

—. Vásquez Ceballos y el medio ambiente santafereño (*El gráfico*, Bogotá, 7 mayo 1938).

[1340

Aguilera, Miguel. Gregorio Vásquez Arce y Ceballos (*El gráfico*, Bogotá, 7 mayo 1938).

[1341

Fabo del Corazón de María, Pedro. Vásquez de Ceballos y su última obra (*Santafé y Bogotá*, Bogotá, año 6, v. 12, no. 70, oct. 1928, p. 119-123, no il.)

[1342

Representation of an imaginary episode in the life of the painter: an Immaculate Conception which tradition says he gave to the church near his workshop, *la Candelaria*. Discusses, not without errors, the art of Vásquez and his contemporaries.

Forero, Manuel José. Un litigio de don Gregorio Vásquez Ceballos (*Selección de tradiciones santafereñas*. Bogotá. Academia colombiana de historia. 1938. p. 147-156, no il.)

[1343

Essay dealing romantically with some law cases in which the painter discusses his slaves.

F2291.B6F67

—. Vásquez y el indio americano (*El gráfico*, Bogotá, 7 mayo 1938).

[1344

García, Juan C. Centenario tercero de Vásquez, 1638-1938; oración gratulatoria y lectura académica. Bogotá. Academia colombiana de historia. 1938. 22 p., no il.

[1345

Two lectures for the centenary of the colonial painter, one held in the Sagrario, and particularly referring to

its paintings, the second analyzing the painter's work in more general terms. Includes a catalog of 21 "selected pictures," in contrast to the list of 400 given by Pizano (item 1360).

———. Gregorio Vásquez Ceballos (*Registro municipal*, Bogotá, v. 58, no. 127, mayo 1938, p. 191–198, 4 il.) [1346]
4 good reproductions with a text rather more poetic than scholarly, and a family tree.

JS15.B6

Giraldo Jaramillo, Gabriel. Antonio Acero de la Cruz (*Revista de las Indias*, Bogotá, v. 1, no. 10, 1938, p. 6–11).

[1347]

Study of the life, personality and oeuvre of a 17th-century painter.

DLC

———. Influencias europeas en nuestra pintura colonial (*Cromos*, Bogotá, no. 1145, 1938).

[1348]

Discussion of the principal currents of influence from Europe: Spanish renaissance, Flemish, Byzantine, Murillo and the Spanish mystics.

Girón, Lázaro María. Antonio Acero de la Cruz (*Colombia ilustrada*, Bogotá, no. 3, 15 mayo 1889).

[1349]

The first analytical study of the career of a 17th-century painter of Bogota, now better known.

Gregorio Vásquez Arce y Ceballos; homenaje de "El Gráfico" en el III centenario de su natalicio (*El gráfico*, Bogotá, 7 mayo 1938).

[1350]

A series of articles, many of them listed separately here (items 1340, 1341, 1344, 1355, 1358, 1365).

Groot, José Manuel. Noticia biográfica de Gregorio Vásquez Ceballos, pintor granadino del siglo XVII (*Catolicismo*, Bogotá, no. 359–366, 1 mar.–19 abr. 1859)

[1351]

The first attempt to evaluate Bogota's most famous colonial painter, and still the foundation of all later studies. Documents and tradition form a basis for aesthetic analyses and the establishment of the painter's artistic character.

———. Noticia biográfica de Gregorio Vásquez Ceballos, pintor granadino del siglo XVII (*Dios y patria; artículos*

escogidos de Don José Manuel Groot. Bogotá. Medardo Rivas. 1894. p. 219–234)

[1352]

Reprint, with certain suppressions of opinion, of the essay first published in *Catolicismo* (item 1351).

Homenaje a la memoria del pintor santafereño Gregorio Vásquez Arce y Ceballos en el tercer centenario de su nacimiento (*Boletín de historia y antigüedades*, Bogotá, v. 25, no. 283, mayo 1938, p. 256–338, il.)

[1353]

A group of essays treating the 17th century painter, variable in value.

Mejía Restrepo, Luis. Vásquez y su obra (*Papel periódico ilustrado*, Bogotá, no. 106, 1887, p. 154–172, il.; no. 109, 1887, p. 206–209, il.)

[1354]

An interpretive essay, based on the biographical notes of Groot. Reprinted in *Boletín de historia y antigüedades*, Bogotá (item 1353).

AP63.P32

Meléndez, Simón. El ambiente de la obra de Vásquez (*El gráfico*, Bogotá, 7 mayo 1938).

[1355]

Paez Courvel, Luis Eduardo. Consideraciones acerca de las escuelas pictóricas coloniales; Vásquez, maestro de la colonia (*Razón*, Bogotá, no. 14, en. 1937).

[1356]

A rich, popularized interpretation of the colonial painting of Bogota, in connection with the exposition of religious art in the Seminario consiliar at the time of the fourth centenary.

———. Ensayo sobre las influencias estéticas europeas en el arte pictórico americano y en particular sobre Vásquez (*Razón*, Bogotá, no. 5, oct. 1936).

[1357]

A lecture for the Radiodifusora oficial; a notable essay in popularization.

Pinilla Jiménez, P. J. La producción artística de Vásquez (*El gráfico*, Bogotá, 7 mayo 1938).

[1358]

Pizano Restrepo, Roberto. Biografía de Gregorio Vásquez. Biblioteca aldeana de Colombia, no. 59. Bogotá. Ministerio de educación nacional. 1936. 135 p., no il.

[1359]

A résumé of about a hundred pages, abstracted from Pizano's monograph (item 1360) by Daniel Samper Ortega.

The biographical introduction on Pizano was originally printed in the catalog of his retrospective exhibition (item 3821).

ND303.V35P53

———. Gregorio Vásquez de Arce y Ceballos. Paris. Camilo Bloch. 1926. 175 p., 30 il. [1360]

A careful and appreciative monograph on the great 17th-century painter of Bogota. Richly illustrated, the book includes a catalog of his works. In addition, there are lists of the works of Gaspar de Figueroa and Baltasar de Figueroa.

ND379.V35P5

Sanín Cano, B. Vásquez y el seiscientos en Santafé (*El tiempo*, Bogotá, 14 mayo 1938, sec. 2). [1361]

An appreciation of the artist's historical position and esthetic worth.

———. Vásquez y el seiscientos en Santa Fe (*Registro municipal*, Bogotá, v. 58, no. 127, mayo 1938, p. 197–200, 3 il.) [1362]

Reprinted from *El tiempo* (item 1361). JS15.B6

Tamayo, Joaquín. Virreyes del Nuevo Reino de Granada (*Cromos*, Bogotá, no. 1000, 11 en. 1936, 5 il., color) [1363]

Good color reproductions of lesser colonial portraits.

AP63.C665

Urdaneta, Alberto. Gregorio Vásquez Arce y Ceballos (*Boletín de historia y antigüedades*, Bogotá, v. 2, no. 24, p. 747–752, no il.) [1364]

A biographical note, in which the founder of the Escuela de bellas artes introduces a self-portrait of Gregorio Vásquez identified by himself in the Museo histórico nacional.

Villarreal Santos, J. M. Influencias europeas en la producción general de Vásquez (*El gráfico*, Bogotá, 7 mayo 1938) [1365]

Sculpture

Acuña, Luis Alberto. Ensayo sobre el florecimiento de la escultura en Santa Fé de Bogotá. Biblioteca del Centro de estudios, no. 9. Bogotá. Cromos.

1932. 57 p., 27 il.

[1366]

Deals with five sculptors who flourished before 1800—the Macastro del Altar de San Francisco, Antonio de Pimentel, Juan de Cabrera, Maestro Lugo and Pedro Laboria—and in a concluding passage, “Los decoradores,” brings the history of sculpture in Colombia up to the present. In no sense a scholarly treatment, the sketches serve as a useful introduction.

NB377.B6A6

———. Ensayo sobre el florecimiento de la escultura religiosa en Santafé de Bogotá (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 201–224, 14 il.) [1367]

Reprint of item 1366.

N6670.A7

Bernal, Cristóbal. El retablo mayor de la iglesia de San Francisco de Bogotá (*Anales de ingeniería*, Bogotá, v. 34, no. 403, oct.–dic. 1926, p. 315–319, 3 il.) [1368]

A brief account of one of the great baroque masterpieces of South America.

TA4.A5

Hernández de Alba, Guillermo. La vida trágica del maestro del altar de San Francisco (*Revista de las Indias*, Bogotá, v. 1, no. 4, oct.–dic. 1936, p. 7–16, 2 il.) [1369]

A reconstruction of the life and work of García Asocucha in the early 17th century.

AP63.R65215

COSTA RICA

Fernández, León. Colección de documentos para la historia de Costa Rica. San José, Barcelona. Imprenta nacional, etc. 1881–1907. 10 v., no il. [1370]

Documents for the history of Costa Rica, giving necessary background for the history of colonial art.

F1546.F36

———. Historia de Costa Rica durante la dominación española, 1502–1821. Madrid. M. Ginés Hernández. 1889.

[1370a]

Useful for its occasional references to the founding of towns and religious establishments.

F1546.F37

Fernández Guardia, Ricardo. Crónicas coloniales de Costa Rica. San José. Trejos hnos. 1921. 318 p., no il. [1371]

There is a chapter on colonial events (p. 241-253), written in an evocative mood.

F1546.F378

Garage Costa Rica. Tourist guide and sightseeing booklet. San José. n.d. 28 p., il., maps. [1372]

A brief itinerary of points of interest around San Jose, mentioning several colonial churches which are illustrated by pencil sketches.

DLC

Soto Hall, Máximo. La parroquia del Estigma (*Prensa*, Buenos Aires, 27 mar. 1927, sec. 2, 1 p., 2 il.) [1373]
The ruins of Cartago. Old legends.

DLC

CUBA

Academia de la historia de Cuba. Papeles existentes en el Archivo general de Indias relativos a Cuba y muy particularmente a la Habana. Habana. Siglo XX. 1931. 2 v., no il. [1374]

Includes documents on the 16th-century fortifications.

F1799.H3L72

Bossu, Jean Bernard. Nouveaux voyages dans l'Amérique septentrionale. Amsterdam. Changuion. 1777. 392 p., 3 il. [1375]
Some descriptions of Cuban buildings.

F373.B74

Havana, Ayuntamiento. Actas capitulares. Colección de documentos para la historia de Cuba, v. 1-2. Habana. Municipio de la Habana. 1937-1939. 3 v., il. [1376]

Documents of the municipal government of Havana, often comprising information of importance for the study of architecture and other arts. Edited by Emilio Roig de Leuchsenring.

F1799.H3H256

Roig de Leuchsenring, Emilio. Historia de la Habana. Habana. Municipio de la Habana. 1938. 2 v., il. [1377]

Contains documents on the earliest buildings.

F1799.H3R8

Wright, Irene Aloha. Historia documentada de San Cristóbal de la Habana en el siglo XVI. Habana. Siglo XX. 1927. 2 v., no il. [1378]

In this collection of documents of the 16th century there are some which mention architects.

F1799.H3W9

Architecture

B., L. Palacio del senado (*El arquitecto*, Habana, v. 1, no. 5, ag. 1926, p. 148-151 & 174, 2 il.) [1379]

Quoting the historical note from the *Diccionario geográfico de Cuba*, speaks briefly of the present state of this 18th century building.

NA5.A75

Bay y Sevilla, Luis. Como se maltrata la plaza de la catedral (*Arquitectura*, Habana, v. 5, no. 50, sept. 1937, p. 34, no il.) [1380]

Various reconstructions in the old buildings around the cathedral square are reported, in an effort to produce restrictive action from the government.

NA5.A82

———. El convento de San Francisco (*Arquitectura*, Habana, v. 9, no. 92, mar. 1941, p. 87-106, 29 il.) [1381]
Outstanding photographic documentation with a careful historical description.

NA5.A82

———. El convento e iglesia de la Merced (*Arquitectura*, Habana, v. 9, no. 97, ag. 1941, p. 239-242, 8 il.) [1382]

Brief history of the building, fine reproductions.

NA5.A82

———. El demolido convento de Santo Domingo (*Arquitectura*, Habana, v. 9, no. 96, jul. 1941, p. 201-213, 16 il.) [1383]

Valuable information, well illustrated.
NA5.A82

———. El hospital de Paula, la Habana. (*Arquitectura*, Habana, v. 5, no. 51, oct. 1937, p. 6-10, 9 il.)

[1384

Something of the history of one of the most interesting colonial buildings, with good photographic details.

NA5.A82

———. El monasterio de Santa Teresa (*Arquitectura*, Habana, v. 9, no. 98, set. 1941, p. 279-300 & 306, 22 il.)

[1385

In addition to a well illustrated and documented paper the author offers several monastic manuscripts of the 18th century.

NA5.A82

———. El paseo de Tacón o de Carlos III (*Arquitectura*, Habana, v. 7, no. 74, set. 1939, p. 330-342, 13 il.)

[1386

An important article tracing the history of the park and its fountains from old prints, paintings and photographs which are beautifully reproduced.

NA5.A82

———. Tópicos sobre restauraciones de plazas y edificios coloniales (*Arquitectura*, Habana, v. 9, no. 93, abr. 1941, p. 140-144, 11 il.)

[1387

A review of the restoration, building by building, of the plaza de la catedral.

NA5.A82

Bens Arrarte, J. M. Antiguo convento de San Francisco (*Arquitectura y urbanismo*, Habana, v. 4, no. 34, mayo 1936, p. 14-16, 4 il.)

[1388

Brief notes on various colonial buildings, including the Fortaleza de la cabaña and the Hospital de Paula.

NA5.A84

———. Arquitectura colonial: la necesidad de la ley que salvaguarde los monumentos históricos; ensayo de clasificación (*Arquitectura y artes decorativas*, Habana, v. 3, no. 29, dic. 1935, p. 7-11, 4 il.)

[1389

The author studies the architectural trends in colonial Cuba, tracing influences and formulating groups. There is a plea for laws to protect

historic monuments. Bibliography.
NA5.A84

———. Arquitectura colonial cubana (*Arquitectura y urbanismo*, Habana, v. 4, no. 43, mayo 1936, p. 14-16, 4 il.)

[1390

Brief and trivial.

NA5.A84

———. El carácter de la Habana antigua (*Arquitectura*, Habana, v. 9, nos. 94-95, mayo-jun. 1941, p. 167-170, 4 il.)

[1391

Records the destruction of old monuments and the efforts to save others.

NA5.A82

Castañeda, Tiburcio. Sobre el antiguo paseo de Tacón que empezaba alrededor de la fuente de la India y terminaba en la quinta de los Molinos (*Boletín de Obras públicas*, Habana, v. 6, no. 1, en. 1929, p. 31-32, 2 il.)

[1392

Gossip about old landmarks, of no great value.

Castro, Fernando R. de. Apuntes de un viaje a Trinidad (*Arquitectura y artes decorativas*, Habana, v. 4, no. 32, mar. 1936, p. 6-10, 6 il.)

[1393

General descriptive notes on Cuba's most unspoiled colonial town. Special information on house building.

NA5.A84

Castro, Martha de. Contribución al estudio de la arquitectura cubana; algunas ideas acerca de nuestra barroco colonial. Habana. Verónica. 1940. 120 p., 18 il.

[1394

A philosophical approach to the baroque style, made tangible by data on 47 colonial buildings of Cuba. Originally presented as thesis for the degree of Doctor of Philosophy in the Facultad de filosofía y letras de la Universidad de la Habana.

NA803.C3

Cayado, Enrique. Arquitectura vuelta-bajera (*Arquitectura*, Habana, v. 7, no. 68, abr. 1939, p. 123-125, 6 il.)

[1395

Houses and churches of the 18th century in the region of Viñales.

NA5.A82

———. El bohío (*Revista del Colegio de arquitectos de la Habana*, Habana,

- v. 13, no. 12, dic. 1929-en. 1930, p. 26-29, 3 il.) [1396]
Discussion from the social viewpoint of the subsistence dwellings of the interior.
- . *Ciudades coloniales; Remedios* (*Arquitectura y urbanismo*, Habana, v. 4, no. 35, jun. 1936, p. 8-11, 9 il., map.) [1397]
Brief historical and descriptive notes on a town of the Región Central.
NA5.A84
- Céspedes, Carlos M. de & Bens Arrarte, J. M. & Otero, Raúl.** La ciudad de Bayamo ha sido declarada monumento nacional (*Arquitectura*, Habana, v. 7, no. 68, abr. 1939, p. 131-132, 6 il.) [1398]
Illustrations of the local buildings.
NA5.A82
- La conservación de las reliquias históricas y mejoras en la ciudad de Bayamo** (*Arquitectura*, Habana, v. 7, no. 72, jul. 1939, p. 264-268, 4 il.) [1399]
Photographs of the monuments and plan of restoration.
NA5.A82
- González Quijano, Arturo.** El palacio del Bejucal (*Arquitecto*, Habana, v. 2, no. 15-16, jun.-jul. 1927, p. 71-74, 1 il.) [1400]
On an 18th-century palace.
NA5.A75
- Govantes, Evelio.** Notas sobre la evolución de la arquitectura en la Habana; el Palacio municipal y la plaza de Armas (*Revista del colegio de arquitectos de la Habana*, Habana, v. 13, no. 12, dic.-en. 1929-1930, p. 6-18, 4 il.) [1401]
Paper presented in the Congreso de la habitación; general discussion of colonial architecture, focusing on the Palacio municipal and the 18th century organization of the city.
- Herrera Fritot, René.** El castillo de Jagua (*Arquitectura*, Habana, v. 7, no. 76, nov. 1939, p. 415-420, 7 il.) [1402]
Describes a 17th-century fortress.
NA5.A82
- Lamar, Humberto.** Los techos del antiguo convento de Santa Clara (*Boletín de Obras públicas*, Habana, v. 7, no. 2, mar.-abr. 1930, p. 11-13, 2 il.) [1403]
2 photographs of the ceilings of the former convent of Santa Clara, the best examples of *artesonado* technique in Habana, with a brief descriptive note.
- Martínez Inclán, Pedro.** Una investigación arqueológica interesante (*Anales de la Academia de artes y letras*, Habana, v. 13, no. 2-4, abr.-dic. 1929, p. 282-308, 33 il.) [1404]
Interesting analysis of the 18th century architecture of Habana according to the theories of Wölfflin, and comparison with that of Spain and Mexico.
AS.H14
- Maza, Aquiles & Macías, Raúl.** La arquitectura colonial de Trinidad (*Arquitectura*, Habana, v. 7, no. 66, en. 1939, p. 5-17, 18 il.) [1405]
Excellent plans of outstanding colonial houses with good photographs of details.
NA5.A82
- . De la arquitectura colonial de Trinidad (*Revista de arqueología*, Habana, v. 1, no. 2, nov. 1938, p. 22-39, 18 il.) [1406]
A most important survey of this 18th century town with diagrams and plans of buildings.
F1769.R5
- Morales, Leonardo.** Palacio del ayuntamiento de la Habana (*El arquitecto*, Habana, v. 1, no. 5, ag. 1926, p. 140-144, 5 il.) [1407]
Brief description of the 18th-century Palacio de los gobernadores, considerably modified in the 19th.
NA5.A75
- El palacio de Bejucal** (*Arquitectura*, Habana, v. 7, no. 72, jul. 1939, p. 271-274, 1 il.) [1408]
Reconstruction of a lost 18th century building from descriptions.
NA5.A82
- Pérez Beato, Manuel.** El castillo de la Chorrera (*Revista del Colegio de arquitectos de La Habana*, Habana, v. 12, no. 8, oct. 1928, p. 14-19, 2 il., 3 plans) [1409]
Documents about the fort built c.

1600 (originally published by Irene Wright, item 1378).

- . El castillo de Nuestra Señora de los Ángeles de Jaqua (*Revista de arqueología*, Habana, v. 1, no. 1, ag. 1938, p. 32-43, 2 il.) [1410]
Documents on the construction of an 18th-century fort.

- . Los castillos de la Chorrera y de Cojimar (*Revista de arqueología*, Habana, v. 1, no. 2, nov. 1938, p. 10-19, 4 il.) [1411]
Important, but little known 16th century architecture, well illustrated and richly documented.

F1769.R5

- Roig de Leuchsenring, Emilio.** La Habana antigua; la plaza de Armas; ilustraciones de Caravia. Habana. Municipio de la Habana. 1935. 100 p., 3 il. [1412]
Brief, but authoritative, history of the principal colonial buildings of the city.

F1799.H3R73

- . La plaza de Armas (fragmento) (*Arquitectura y artes decorativas*, Habana, v. 4, no. 31, feb. 1936, p. 9-11, 2 il.) [1413]

A description of the great square in relation to its restoration in 1928-1929. There is a fine photograph of the statue of D. Fernando VII, completed by the Spanish sculptor Antonio Sola in 1829.

NA5.A84

- Serpa, Enrique.** Días de Trinidad. Habana. Álvarez-Pita. 1939. 154 p., 24 il. [1414]

Evocative essays on the old buildings of the colonial town of Trinidad, illustrated with fine photographs.

F1829.T8S47

- Urbino, S. de.** La antigua iglesia de San Francisco (*Revista del Colegio de arquitectos de la Habana*, v. 14, no. 9, sept. 1930, p. 8-11, 4 il.) [1415]

Good photographs of tower and facade of the old church of the Franciscan monastery, with a few descriptive paragraphs emphasizing changes and restorations.

- . El convento de Santo Domingo (*Revista del colegio de arquitectos de la Habana*, Habana, v. 14, no. 7, jul. 1930, p. 6-13, 6 il.) [1416]

Discussion of the date and authorship of an 18th-century church in Havana, with no reference to documents or other sources. The pictures are useful.

- . Estampas habaneras; la plaza Vieja y el mercado de Cristina (*Arquitectura y urbanismo*, Habana, v. 5, no. 43, feb. 1937, p. 16-21, 9 il.) [1417]

A description of an old Havana square and the colonial houses around it, in the calles Teniente Rey and San Ignacio. The article is illustrated with fine photographs, early 19th-century lithographs and a facsimile of a plan of 1821.

NA5.A84

- . La iglesia de Paula (*Revista del Colegio de arquitectos de la Habana*, Habana, v. 14, no. 8, ag. 1930, p. 8-11, 3 il.) [1418]

A plea for the preservation of this little church on the Havana waterfront; good photographs of facade and cupola, but no descriptive or historical data.

- . La Habana de otros tiempos; la iglesia y el hospital de Paula; la Alameda y el Teatro principal (*Arquitectura y artes decorativas*, Habana, v. 3, no. 29, dic. 1935, p. 20-22, 3 il.) [1419]

Principally concerned with the activities of the Marqués de la Torre, Havana's first *urbanista*, who in the 1770's built the official park and theatre of the city. The article is illustrated with 3 lithographs of the 1840's.

NA5.A84

- . Las murallas de la Habana (*Arquitectura y urbanismo*, Habana, v. 4, no. 37, ag. 1936, p. 22-25, 3 il., map.) [1420]

Historical notes, with illustrations from old engravings, on Havana as a walled city.

NA5.A84

- Valderrama, Rafael de.** El convento de Santa Clara (*Boletín de Obras públicas*, Habana, v. 7, no. 2, mar.-abr. 1930, p. 14-18, 9 il.) [1421]

Chronological data on the former convent of Santa Clara, now used by the government offices of the Ministerio

de obras públicas. Useful photographs.

Varela, Enrique Luis. El palacio de los marqueses d'Arcos (*Revista mensual del Colegio de arquitectos*, Habana, v. 15, no. 11–12, nov.–dic. 1931, p. 19–25, 9 il., 2 plans) [1422]

Architectural study of an interesting 18th-century palace with a variety of detail.

———. La puerta olvidada (*Revista del Colegio de arquitectos de la Habana*, Habana, v. 14, no. 10, oct. 1930, p. 8–15, 5 il., plan). [1423]

Good photographs of the cathedral, accompanied by historical data about the portada de la capilla de Loreto in somewhat poetic mood.

Weiss y Sánchez, Joaquín E. Arquitectura cubana colonial. Habana. Cultural. 1936. 214 p., 227 il. [1424]

Good photographs of the principal colonial buildings throughout the island including separate groups of portals, windows, grilles, balconies, and other details. There is a good general statement, and careful documentation of most of the monuments presented; also bibliographical notes. The best book to date on the colonial period.

NA803.W4

———. Bosquejo histórico-arquitectónico de Cuba colonial (*Arquitectura y artes decorativas*, Habana, v. 4, no. 30, en. 1936, p. 14–23, 12 il.) [1425]

A synopsis of the author's book (item 1424); condensed and necessarily undocumented, it is an excellent outline of the development of Cuban architecture through the 19th century. Originally written for the I Congreso nacional de ingeniería in Habana. Also issued as a pamphlet (Habana. Rambla & Bouza. 1936).

NA803.W4

Ximeno, José Manuel de. Casas capitulares de la Habana de los siglos XVI y XVII (*Arquitectura*, Habana, v. 7, no. 73, ag. 1939, p. 308–312, 1 il.) [1426]

Various locations are described.

NA5.A82

———. Pobreza artística de los conventos cubanos (*Arquitectura*, Habana, v. 7, no. 69, abr. 1939, p. 141–142, no il.) [1427]

Interesting statements on the scarcity of artistic objects in the religious houses at the time of the expropriation in 1842.

NA5.A82

Minor Arts

Major, Howard. Spanish grilles and balconies in Cuba (*Arts and decoration*, New York, v. 28, no. 3, jan. 1928, p. 54–55 & 110, 6 il.) [1428]

Excellent old photographs. The buildings unfortunately are not identified.

N1.A85

Mayall, R. Newton. Wood grilles of Santiago de Cuba (*Architecture*, New York, v. 70, no. 5, nov. 1934, p. 261–268, 8 il., 4 plans) [1429]

Large and beautiful photographs, detailed drawings, no text.

NA1.A77

Urbino, S. de. Rejas coloniales (*Revista del colegio de arquitectos de la Habana*, Habana, v. 14, no. 11, nov. 1930, p. 8, 6 il.) [1430]

Illustrations of old wooden grilles with a few explanatory paragraphs.

Valladares, Ángel Luis. Bosquejo de hierros coloniales (*Arquitectura y urbanismo*, Habana, v. 4, no. 33, abr. 1936, p. 20, 4 il.; no. 34, mayo 1936, p. 14, 6 il.; no. 35, jun. 1936, p. 19, 8 il.; no. 36, jul. 1936, p. 14, 5 il.) [1431]

Measured drawings of colonial wrought-iron balconies, balustrades, grilles and brackets from houses in Havana. Addresses and locations of houses from which they come are given.

NA5.A84

———. Hierros coloniales (*Arquitectura y artes decorativas*, Habana, v. 4, no. 30, en. 1936, p. 12, 8 il.; no. 31, feb. 1936, p. 12, 5 il.; no. 32, mar. 1936, p. 15, 4 il.) [1432]

Measured drawings of four colonial balconies and thirteen lamp brackets, presumably in Havana. This series is continued in item 1431.

NA5.A84

Varela, Enrique Luis. Balcones y rejas que nos dejó la colonia (*Arquitecto*,

Habana, v. 2, no. 21, dic. 1927, p. 195-199, 4 il.) [1433]

Publishes a series of related balconies with brief comments.

NA5.A75

Painting

Barros y Gómez, Bernardo G. Origen y desarrollo de la pintura en Cuba (*Anales de la Academia de artes y letras*, Habana, v. 8, no. 1-4, en.-dic. 1924, p. 60-89, no il.) [1434]

Valuable for its information on the little-known painters before Vermay.

AS71.H14

Govantes, Evilio. Vicente Escobar, uno de los precursores de la pintura en Cuba. Cuadernos de historia havana dirigidos por Emilio Roig de Leuchsenring, no. 13. Habana. Municipio. 1937. p. 89-100, no il.

[1435]

Brief biography of Vicente Escobar (1757-1834) and a list of some 8 portraits still preserved. Information on other early Cuban painters: Juan Camargo, Tomás de Manrique, Escalera, Pedro Julián, Meause, Jean-Baptiste Vermay.

ND305.E8G67

Villaverde, Cirilo. Cecilia Valdés; o la loma del ángel; novela de costumbres cubanas. Nueva York. Espejo. 1882. 590 p., no il. [1436]

A novel in which the 18th-century painter Vicente Escobar plays a part.

PQ7389.V55C4 1882

———. The quadroon; or Cecilia Valdés, a romance of old Havana. Boston. L. C. Page. 1935. 399 p., 1 il.

[1437]

The English translation of item 1436.

PZ3.V7143Qu

DOMINICAN REPUBLIC

El alcázar de Diego Colón en Santo Domingo (*Arquitecto*, Habana, v. 2, no. 21, dic. 1927, p. 201-202, 6 il.) [1438]

Detailed photographs of the ruins.

NA5.A75

Aleamar, Luis E. La catedral de Santo Domingo. Barcelona. Araluce. 1933. 106 p., 32 il. [1439]

Complete description of the oldest American cathedral with bibliographical and documentary references.

NA5315.S3A8

———. Lienzos del solar; fortificaciones antiguas de Santo Domingo. Santo Domingo. 1926. 12 p., 3 il.

[1440]

Brief historical facts on fortifications. F1939.S4A36.

Brings, F. Recuerdo de Santo Domingo, República Dominicana. Ciudad Trujillo? n.d. 20 p., 20 il. [1441]

A collection of 20 etchings reproduced in sepia, of colonial buildings.

Buschiazzo, Mario J. Arquitectura colonial de Santo Domingo (*Arquitectura*, Habana, v. 8, no. 87, oct. 1940, p. 237-245, 20 il.) [1442]

Reprint of item 1443 with additional illustrations.

NA5.A84

———. Los monumentos coloniales de Santo Domingo (*Lasso*, Buenos Aires, v. 7, no. 11, mai 1940, p. 659-670, 9 il., plan) [1443]

Concise account of the great 16th-century buildings based on documents and all available publications. Bibliography.

F2801.L36

Issued also as a pamphlet (Buenos Aires. Beutelspacher. 1940).

F1939.S4B8

The cathedral of Santo Domingo (*Dominican republic actually*, New York, jan. 1935, p. 8-9, 6 il.) [1444]

Good photographs, including a view of the north facade.

F1931.D88

Charlevoix, Pierre François Xavier de. Histoire de l'isle Espagnole ou de S. Domingue. Amsterdam. L. Honoré. 1733. 4 v., maps. [1444a]

Written from Jesuit memoirs and government documents; valuable historical background. Includes Haiti.

F1911.C47

Delawarde, Jean-Baptiste. Les premiers monuments chrétiens du Nouveau Monde (*Journal de la Société des Amé-*

- ricanistes*, Paris, nouv. sér., v. 30, 1938, p. 209-212, 8 il.) [1445]
Brief survey of the 16th-century buildings.
E51.S68
- Gilmore, J. W.** The house of Columbus (*Bulletin of the Pan American union*, Washington, v. 60, no. 8, aug. 1926, p. 748-756, 6 il., plan.) [1446]
Descriptive and historical data about the house said to be that of Diego Colón, and finished in 1510.
F1403.B955
- Guerra, Luis R.** Impresiones sobre el arte arquitectónico colonial (*Boletín del Archivo general de la nación*, Ciudad Trujillo, v. 2, no. 7, set. 1939, p. 245-251 & 376-381, 3 il.; v. 3, no. 1, feb. 1940, p. 22-27, 6 il.) [1447]
General discussion on colonial architecture; excellent photographs.
CD3985.D6A3
- Guide to colonial monuments in Santo Domingo** (*Bulletin of the Pan American union*, Washington, v. 61, no. 10, oct. 1927, p. 1017-1021, 5 il.) [1448]
Compiled from item 1450; a brief but well-founded survey.
F1403.B955
- Hernández Roger, M.A.** Segunda reunión interamericana del Caribe (*Arquitectura*, Habana, v. 8, no. 87, oct. 1940, p. 246-254, 13 il.) [1449]
Of value for its photographs of colonial architecture. There is some material on fortresses, and the little known church of San Antón (1632).
NA5.A82
- Llaverías, Federico.** La ciudad de Santo Domingo y sus monumentos coloniales. Santo Domingo. Secretaría de fomento. 1927. [1450]
A guidebook describing some 25 monuments of the oldest city in the New World, with relevant historical notes.
- Moreau de Saint-Méry, M. L. E.** Description topographique et politique de la partie espagnole de l'isle Saint-Domingue. Philadelphia. 1796. 2 v., map. [1450a]
Late 18th-century descriptions of public buildings, churches, etc., in Santo Domingo. The observations are particularly valuable because of their early date, and contain considerable information about the history of the buildings.
- . A topographical and political description of the Spanish part of Saint-Domingo. Philadelphia. 1796. 2 v., map. [1450b]
English edition of item 1450a.
F1901.M828
- Palm, Erwin Walter.** Ecos de la arquitectura clásica en el Nuevo Mundo; la formación de la casa dominicana. Publicaciones de la Universidad de Santo Domingo, v. 15. Ciudad Trujillo. 1941. 24 p., 18 il. [1451]
Brings out the essentially Andalusian characteristics of this architecture, among the most Spanish of any in America.
CY
- . El tipo andaluz de la casa dominicana. Ciudad Trujillo. 1941. 7 p., 3 il. [1452]
Separates the Andalusian type and cites examples.
CY
- Pichardo, Bernardo.** Reliquias históricas de la Española. Santo Domingo. 1920. [1453]
DPU
- Troncoso de la Concha, M. de J.** La catedral de Santo Domingo (*Prensa*, Buenos Aires, 1 en. 1934, sec. 2, 1 p., 5 il.) [1454]
A concise statement of the early history of the building.
DLC
- Utrera, Cipriano de.** Dilucidaciones históricas. Santo Domingo. Dios y patria. 1927-1929. 2 v., no il. [1455]
Much historical data (reprinted documents) of value in the study of colonial buildings. V. 1 discusses the Dominican foundation; v. 2, which treats of the cathedral, is particularly concerned with dating the work.
- . Nuestra Señora de Altigracia. Ciudad Trujillo. Padres franciscanos-capuchinos. 1940. 79 p., il. [1456]
The documents applying to this foundation are fully transcribed, with an interpretive text; basic material for

architectural study. Illustrations very poor.

DLC

Valverde, Sebastián E. The cathedral of Santo Domingo (*Bulletin of the Pan American union*, Washington, v. 71, no. 10, 1937, p. 767-771, 4 il.) [1457]
An attractive popular description.

F1403.B955

Vásquez, Francisco Leonte. Official and exclusive photographs of first forts, towns, churches built by Columbus. New York. F. L. Vasquez. 1893.

[1458]

Text in Spanish and English.

E112.O32

Vázquez-Torné, Luis. The house of Diego Colón in Santo Domingo (*Art and archaeology*, Washington, v. 34, no. 4, july-aug. 1933, p. 170-181, 11 il.) [1459]

A full description with good photos.

N1.A35

———. The house of Diego Columbus in Santo Domingo (*Dominican republic actually*, New York, oct. 1934, p. 8-9, no il.) [1460]

Very thorough description of the Casa del Almirante by the architect who restored it.

F1931.D88

ECUADOR

Alsedo y Herrera, Dionisio de. Plano geográfico é hidrográfico de la Real Audiencia de Quito y descripciones de las provincias y las ciudades, villas, asientos y pueblos que ocupan sus territorios (1766). Madrid. Hispanic society of America. 1915. 100 p., 1 map. [1461]

An interesting and useful map, with text which, though geographical and brief, is valuable for its listing of towns, monasteries, roads, and distances.

F3711.A35

Andrade Coello, Alejandro. Quito. Quito. Ecuador. 1935. 204 p., no il.

[1462]

Among these essays are studies on the walls of Quito, the tradition of art in Ecuador, and the *nascimientos* with their carved figures.

F3781.A62

Barrera, Isaac J. Quito colonial; siglo XVIII; comienzos del siglo XIX. Memorias de la Academia de historia, v. 1. Quito. Sociedad ecuatoriana de estudios históricos. 1922. 163 p., 2 maps.

[1463]

Contains a chapter on colonial maps of Quito, and much background material.

F3701.A27

———. Quito pintoresco (Enríquez B., Eliécer. *Quito a través de los siglos*. Publicaciones de la Biblioteca municipal, v. 1. Quito. Municipal. 1938. p. 128-143, 2 il.) [1464]

Of principal interest is his discussion of the 18th-century maps of Quito.

F3781.E67

Gento Sanz, Benjamín. El arte en San Francisco; Quito, museo de arte americano (*Anales del Archivo nacional de historia y museo único*, Quito, ep. 2, v. 1, jun. 1939, p. 205-215, 2 il.) [1465]

Brief notes on the riches of a colonial monastery.

DLC

González Suárez, Federico. Historia eclesiástica del Ecuador. Quito. El clero. 1881. v. 1, 407 p., no il.

[1466]

Important information about the founding and personnel of convents and clergy.

F3633.G64

———. Historia general de la República del Ecuador. Quito. Clero. 1890-1903. v. 7, p. 125-147, no il. [1467]

A discussion of the fine arts in the colonial period. The first attempt to date the churches, it is not entirely accurate, but largely a literary estimate.

F3731.G64

Keeble, Frank H. G. The "colonial" art of Quito (*International studio*, New York, v. 76, no. 307, dec. 1922, p. 221-224, 10 il.) [1468]

A comprehensive popular article, mainly on the minor arts of Quito: iron, rug-weaving, furniture, painting and sculpture; good illustrations.

N1.I6

La Condamine, Charles Marie de. Lettre

à Madame *** sur l'emeute populaire excitée en la ville de Cuenca au Pérou, le 29 d'août 1739. Paris. 1746. 108 p., 1 il.

[1469
An engraved view of the plaza of the town of Cuenca prepared for a bull-fight, with principal buildings identified.

———. Relation abrégée d'un voyage fait dans l'intérieur de l'Amérique Méridionale; augmentée de la relation de l'emeute populaire de Cuenca au Pérou. Maestricht. Jean-Edmé Dufour & Philippe Roux. 1778. 379 p., 1 il., 1 map.

[1470
Reprints item 1469 with engraving.
F2546.L15

León, Miguel T. Organización social de la colonia y desenvolvimiento artístico de Quito (*Boletín del Instituto nacional Mejía*, Quito, v. 2, no. 21–22, nov.–dic. 1934)

[1471
Matovelle, José Julio. Imágenes y santuarios célebres de la Virgen Santísima en la América Española, señaladamente en la República del Ecuador (*Boletín de la Biblioteca nacional*, Quito, v. 1, no. 5, dic. 1918)

[1472
Navarro, José Gabriel. El arte quiteño (*Monografía ilustrada de la provincia de Pichincha*. Quito. 1922. p. 21–27, 34 ils.)

[1473
A concise description and history of the principal colonial monuments, with good photographs.

F3741.P4M85

———. Las artes plásticas en el Ecuador; conferencias del curso de 1937, Instituto histórico y geográfico del Uruguay. Montevideo. Siglo ilustrado. 1938. 18 p., no il.

[1474
Brief but authoritative résumé in a lecture of the character and significance of pre-Conquest and colonial art in Ecuador.
NN

———. La escultura en el Ecuador; siglos XVI al XVIII. Madrid. Academia de San Fernando. 1929. 195 p., 187 il.

[1475
A basic work in the field of South American sculpture. The author studies the influence of Europe and the Orient upon the indigenous element

within the school of Quito. Good illustrations.

ND383.N3

———. Quito. Quito. Ayuntamiento de Quito. 1924. 32 p., 29 il.

[1476
A very brief guide to the artistic treasures of Quito written for Aristide Sartorio and the Italian cultural mission.

———. Quito. (*Boletim da União pan-americana*, Washington, v. 36, no. 10, out. 1934, p. 591–605, 13 il.)

[1477
Translated from the *Bulletin of the Pan American union*, Washington, (item 1478).

F1403.B965

———. Quito. (*Bulletin of the Pan American union*, Washington, v. 68, no. 9, sept. 1934, p. 617–630, 13 il.)

[1478
A synopsis of his writings elsewhere, touching on the principal artistic monuments of the colonial period.
F1403.B955

Pérez Concha, Jorge. Breves consideraciones sobre arte colonial quiteño (*Boletín del Centro de investigaciones históricas*, Guayaquil, v. 6, no. 8, 9, 10, 11, 1941)

[1479
Quito, Cabildo. Libro de cabildos de la ciudad de Quito; 1593–1597. Publicaciones del Archivo municipal, v. 17. Quito. Talleres tipográficos municipales. 1941. 450 p., il.

[1479a
Records of the provincial government; this is an essential source for any historical study. Edited by Jorge A. Garcés G.

F3781.Q879

———. Libro de cabildos de la ciudad de Quito; 1597–1603. Publicaciones del Archivo municipal, v. 13–14. Quito. Talleres tipográficos municipales. 1937. 2 v., il.

[1479b
Further records of the Cabildo of Quito.
F3781.Q88

———. Libro de proveimientos de tierras, cuadras, solares, aguas, etc.; por los cabildos de la ciudad de Quito, 1583–1594. Publicaciones del Archivo municipal, v. 18. Quito. Talleres

- tipográficos municipales. 1941. 248 p., il. [1479c]
Documents of the Cabildo of Quito, pertaining to the laying out of the city, allotting of land, etc., Important for the study of colonial architecture. In the volume is also printed a paper translated from the German of Justus Wolfran Schottelius, *La fundación de Quito*.
F3733.Q5
- . Libro del ilustre cabildo; justicia e regimiento desta muy noble e muy leal ciudad de Santa Fe del Quito; 1573–1574. Publicaciones del Archivo municipal, v. 6. Quito. Talleres tipográficos municipales. 1934. 313 p., il. [1479d]
More papers of the Cabildo of Quito, edited by Jorge A. Garcés G.
F3781.Q86
- . Libro del ilustre cabildo; justicia e regimiento desta muy noble e muy leal ciudad de Santa Fe del Quito; 1575–1576. Publicaciones del Archivo municipal, v. 8. Quito. Talleres tipográficos municipales. 1935. 341 p., il. [1479e]
Further papers of the Cabildo of Quito, edited by Jorge A. Garcés G. and annotated by Alfonso A. Jerves.
F3781.Q87
- . Libro primero de cabildos de Quito. Publicaciones del Archivo municipal, v. 1–2. Quito. C. Bris Sánchez. 2 v., il. [1479f]
First in a series of publications of the books of the Cabildo of Quito, edited by José Rumazo González. This volume covers the years 1529–1543.
F3781.Q82
- . Libro segundo de cabildos de Quito. Publicaciones del Archivo municipal, v. 3–4. Quito. C. Briz Sánchez. 1934. 2 v., il. [1479g]
The years 1544–1551 in the books of the Cabildo of Quito, edited by José Rumazo González. This follows item 1479f.
F3781.Q3
- . Oficios o cartas al cabildo de Quito por el rey de España o el virrey de Indias; 1552–1568. Publicaciones del Archivo municipal, v. 5. Quito. Talleres tipográficos municipales. 1934. 648 p., il. [1479h]
Communications to the provincial government; matters pertinent to the history of art are often discussed by the paternalistic authorities.
F3781.Q85
- Quito, Real audiencia.** Colección de cédulas reales dirigidas a la Audiencia de Quito. Quito. 1935. 9 v. [1479j]
Royal orders to the provincial government; these sometimes deal with the financing and construction of buildings.
F3781.Q89
- Rivadeneira, Gonzalo.** Organización social de la colonia y desenvolvimiento artístico de Quito (*Boletín del Instituto nacional Mejía*, Quito, v. 2, no. 21–22, nov.–dic. 1934) [1480]
- Santa Cruz y Espejo, Francisco Javier Eugenio de.** Escritos. Quito. Municipalidad. 1912–1923. 3 v., no il. [1481]
Eighteenth-century source material for the biographies of the sculptors Padre Carlos and Caspicara.
AC75.S27
- Vaquero Dávila, Jesús.** El arte en la época de la colonia; Gorívar y otros artistas (*Anales del Archivo nacional de historia y museo único*, Quito, ep. 2, v. 1, jun. 1939, p. 241–278, 3 il.) [1482]
Important information on colonial painting and sculpture in the Jesuit church of Quito.
DLC
- Vargas, José María.** La cultura de Quito colonial. Quito. Santo Domingo. 1941. 289 p., 21 il. [1483]
Some general information. The illustrations are of uneven quality.
F3781.V3
- Velasco, Juan de.** Historia del reino de Quito. Quito. Imprenta del gobierno. 1841–1844. 3 v., no il. [1484]
The most complete edition of the late 18th-century manuscript, *La historia del reino de Quito en la América meridional*. It contains information on colonial cities, including those of Popayan and Cali in Colombia.
F3733.V43

Valenzuela, Eduardo. Quito, museo de arte colonial (*Senderos*, Bogotá, v. 4, no. 21-23, oct.-dic. 1935, p. 215-218, 5 il.) [1485]

A general tourist account.
AP63.S47

Architecture

Andrade, Enrique L. Notes; Quito (*Studio*, London, v. 91, no. 396, mar. 1926, p. 222-223, 1 il.) [1486]

Notes on the architecture of the Franciscan convent in Quito; view of cloister.

N1.S9

Arroyo, César E. La arquitectura colonial (*América*, Quito, v. 6, no. 46, nov. 1931). [1487]

Aulestia, Luis. La reconstrucción de las torres de la iglesia de San Francisco de Quito. Quito. Universidad central. 1939. 40 p., 12 il. [1488]

A project for the reconstruction of the towers, destroyed in the 19th-century earthquakes, with the idea of subduing inconsistencies in style.

DLC

Beverina, Juan. La arquitectura colonial de Quito (*Prensa*, Buenos Aires, 26 oct. 1930, sec. 3, 1 p., 9 il.) [1489]

Attractive reproductions of the drawings of Roura Oxandeberry representing convents and churches.

DLC

As cathedraes do Novo Mundo; Ecuador (*Boletim da União panamericana*, Washington, v. 13, no. 1, jul. 1917, p. 24-31, 7 il.) [1490]

Translated from item 1491.

F1401.B965

Les cathédrales du Nouveau Monde; Ecuador (*Bulletin de l'Union pan-américaine*, Washington, v. 10, no. 2, fév. 1916, p. 55-62, 7 il.) [1491]

Illustrations of 7 cathedrals in Ecuador, with historical notes.

F1403.B96

Flores y Caamaño, Alfredo. Antigüallas históricas de la colonia; descripción inédita de la iglesia y convento de San Francisco de Quito. Lima. 1924 [1491a]

Furlong Cardiff, Guillermo. Un grabado

quiteño de 1718 (*Congreso internacional de historia de América, II; Buenos Aires* 1937. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 455-7, 1 il.) [1492]

Discussion of an engraving preserved in the Colegio del Salvador, Buenos Aires. It includes views of cities, from Panama to Guayaquil, and a map of the Jesuit province of Quito.

E11.C842

Gento Sanz, Benjamín. Guía del turista en la iglesia y convento de San Francisco de Quito. Quito. Americana. 1940. 80 p., 16 il. [1493]

A popular description and catalog of the convent's treasures. Of the several illustrations, two paintings are well reproduced.

DLC

— . Historia de la obra constructiva de San Francisco de Quito, desde su fundación hasta nuestros días: 1535-1942 (*Gaceta municipal*, Quito, v. 27, no. 102, en. 1942) [1493a]

Jaen Morente, Antonio. La "Compañía" de Quito (*Línea*, Quito, v. 1, no. 6, 1 abr. 1940, p. 20-21 & 46, 3 il.) [1494]

The facade of the Jesuit church: comments on its iconography.

DLC

Llerena, José Alfredo. Ideas sobre la arquitectura civil de la colonia (*Revista del Sindicato de escritores y artistas del Ecuador*, Quito, no. 4, abr. 1939, p. 29-36, no il.) [1495]

As its title implies, this is a poetic meditation on the implications of the colonial house.

DLC

— . Sentimiento del barroquismo en el Ecuador; la iglesia de la Compañía de Quito (*Revista del Mar pacífico*, Quito, v. 1, no. 1, p. 1-17, no il.) [1496]

A philosophical and social interpretation of the Jesuit church, richly described.

DLC

Monge, Celiano. Templo y convento de San Francisco de Quito (*Ilustración ecuatoriana*, Quito, v. 1, no. 5, mar. 1909) [1497]

Monroy, Joel L. El convento de la Merced de Quito (*Boletín de la Academia nacional de historia*, Quito, v. 10, no. 27-29, en.-mayo 1930, p. 137-184, no il.; v. 11, no. 30-32, jun.-dic. 1930, p. 193-208, no il.; v. 12, no. 33-35, en.-jun. 1931, p. 110-174, no il.) [1498]

Slight information on the construction of the convent.

F3701.A21

Also issued as a reprint (Quito. Labor. 1932. 592 p., no il.)

BX3800.M6

———. El primer convento de Quito, 1534-1617. Quito. Labor. 1937. 145 p., no il. [1499]

Some chapters from item 1498.

BX3800.M62

———. La Santísima Virgen de la Merced de Quito y su santuario. Quito. Labor. 1933. 514 p., no il. [1500]

Monroy writes with less authority than Navarro about the church buildings, but his volume has more historical detail.

BT660.Q5M6

Navarro, José Gabriel. La arquitectura civil doméstica en Quito, en la época virreinal (*América*, v. 9, no. 58, nov.-dic. 1934) [1501]

———. La arquitectura en Quito (*Boletín del Instituto nacional Mejía*, Quito, v. 2, no. 21-22, nov.-dic. 1934) [1502]

———. Arquitectura hispano-colonial americana; curiosa ordenación arquitectónica en el claustro del convento de San Agustín de la ciudad de Quito (*Archivo español de arte y arqueología*, Madrid, v. 4, no. 12, set.-oct. 1928, p. 179-182, 5 il.) [1503]

As evidence of his thesis that colonial South American architecture sprang from Ecuador, the author points out that the short heavy Doric columns appeared first in the cloister of San Francisco in Quito, and that the alternation of large and small arches was carried to Peru from the cloister of San Agustín.

N7.A7

———. La arquitectura religiosa en

Quito (*Boletín de obras públicas y comunicaciones*, Quito, v. 4, no. 35-40, en.-jun. 1939, p. 18-35, 14 il., 6 plans; no. 41-46, jul.-dic. 1939, 14 il., 6 plans) [1504]

A careful survey of colonial monuments in Quito by the acknowledged master of the subject: an exceptionally concise presentation. The second number contains no text, but additional photographs and plans.

DLC

———. La arquitectura religiosa en Quito (*El Oriente dominicano*, Quito, v. 15, no. 113, ag. 1942) [1505]

———. El arte en las fundaciones mercedarias; la basilica y el convento de la Merced; la iglesia y el convento de la Recolectión del Tejar. Contribuciones a la historia del arte en el Ecuador, v. 2. Quito. Academia nacional de historia. 1939. 184 p., 20 il. [1506]

An exceedingly important documentary history of the buildings of the Mercedarians in Quito from the 16th to the end of the 18th century. Well illustrated.

ICN

———. Contribuciones a la historia del arte en el Ecuador (*Boletín de la Academia nacional de historia*, Quito, v. 2, no. 5, jun. 1921, p. 262-278, no il.; v. 3, no. 6, jul.-dic. 1922, p. 102-123, no il.; v. 3, no. 7-8, set.-dic. 1922, p. 207-228, 3 il.; v. 5, no. 12-14, jul.-dic. 1922, p. 106-138, 9 il.; v. 7, no. 19, dic. 1923, p. 373-393, 11 il.; v. 8, no. 21, en.-jun. 1924, p. 197-235, 28 il.) [1507]

A general consideration of colonial art in Quito, with special reference to the Franciscan establishments: the church and convent of San Francisco, and the subsidiary convent of Pornasqui. Contains the Sartorio letter.

F3701.A21

Republished as a book (Quito. Salesianos. 1925. 179 p., 61 il.)

———. Contribuciones a la historia del arte en el Ecuador (*Boletín de la Academia nacional de historia*, Quito, v. 17, no. 50-53, en.-jun. 1931, p. 9-184, 20 il.) [1508]

Discussion of the church and convent of the Merced, printed also in *El arte en las fundaciones mercedarias*. (item 1506).

F3601.A21

———. El convento y la iglesia de la Merced en la ciudad de Quito (*Congreso internacional de historia de América, Buenos Aires, 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 505-516, no il.)

[1509

Careful study of the documents available for the history of the second oldest foundation in Quito; data taken largely from the records of the monastery.

E11.C842

———. Historia del arte en el Ecuador (*Boletín de Obras públicas y comunicaciones, Quito, v. 5, no. 47-55, en-* set. 1940, p. 91-107, 10 il.)

[1510

A masterful history of the convent of San Diego, Quito.

DLC

———. La iglesia de la Compañía de Jesús en Quito. Madrid. Archivos. 1929. 11 p., 6 il.

[1511

A pamphlet descriptive of the church and its history.

———. La iglesia de la Compañía de Jesús en Quito. El arte hispano-americano en el Ecuador, no. 1. Madrid. Antonio Marzo. 1930. 171 p., 115 il.

[1512

A distinguished monograph with excellent photographs, especially those of the interior sculpture and painting of the church.

NA5387.Q5N3

———. La iglesia de San Blas (*Linea, Quito, v. 1, no. 2, feb. 1940, p. 10-11 & 44, 5 il.*)

[1513

The first parish church of Quito and its colonial relics.

DLC

Niles, Blair. Quito (*Journal of the American institute of architects, New York, v. 16, no. 1, jan. 1928, p. 33-40, 8 il.*)

[1513a

Excellent photographs of several of the Quito churches.

NA11.A452

Oxandaberro, Roura. Quito monumental;

folk-lore. Guayaquil. Senefelder. 1928-1929. 2 v., 40 il.

[1514

Two well printed albums of careful pen and ink drawings of the principal colonial churches, public buildings and fountains of Quito.

F3781.093

Perez, J. Gualberto. Historia de la arquitectura en el Ecuador (*Directorio general de la república. Quito. Escuela de artes y oficios. 1928. p. 129-141, 2 il.*)

[1514a

Valuable for its notes on 18th and 19th-century architects.

F3708.D65

Roosevelt, André. Quito churches. Quito. Gutenberg. 1939. 48 il.

[1515

An album of 48 contact-prints of details of the churches and convents of Quito. No text.

Salgado, Antonio. Apuntes de la época colonial del templo de Santo Domingo de Quito (*Boletín del Instituto nacional Mejía, Quito, v. 2, no. 21-22, nov.-dic. 1934*)

[1516

Sánchez, Luis Aníbal. La tradición de San Francisco de Quito. *Vida intelectual, Quito, v. 7, no. 6, mar. 1918*)

[1517

San Vicente, L. La iglesia de la Compañía de Jesús de Quito (*Álbum ecuatoriano, Quito, v. 1, no. 3, mar. 1898*)

[1518

Schottelius, Justus W. La fundación de Quito; plan y construcción de una ciudad colonial hispano-americano (Quito, Cabildo. *Libro de proveimientos de tierras, cuadradas, solares, aguas, etc.; por los cabildos de la ciudad de Quito, 1583-1594. Publicaciones del Archivo municipal, v. 18. Quito. Talleres tipográficos municipales. 1941. p. 163-230, no il.*)

[1518a

A study of the planning and the building of Quito, as typical of a colonial city.

F3733.Q5

Vaca, Agustín J. La sala capitular de San Agustín de Quito (*Gaceta municipal, Quito, v. 19, no. 79, oct.-dic. 1934*)

[1519

Vascones, Francisco. El templo de San Ignacio de Loyola en Quito. Quito. Católica. 1939. 86 p., 8 il.

[1520

A small pamphlet, rather religious than artistic in interest, somewhat inaccurate, but useful for its inclusiveness.

NA5387.Q5V3

Painting

Destruge, Camilo. Álbum biográfico ecuatoriano. Guyayaquil. 1903.

[1521

Volume I, p. 183, presents a brief biography of the painter Miguel de Santiago.

NN

Flores y Caamaño, Alfredo. El testamento de Miguel de Santiago (*Gaceta municipal*, Quito, v. 23, no. 93, ag. 1939, p. 117-132, 2 il. color) [1522

Invaluable document for the most important painter of colonial Quito, with a résumé of the antecedent scholarship dealing with his life and art.

DLC

Girón, Lázaro María. El santuario de "Las Lojas" (*Papel periódico ilustrado*, Bogotá, v. 5, 1 feb. 1887, p. 204-205, 2 il.) [1522a

The famous colonial painting of the sanctuary is here related to the style of Miguel de Santiago.

AP63.P32

Herrera, Pablo. Miguel de Santiago (*Ilustración ecuatoriana*, Quito, v. 1, no. 6, mayo 1909) [1523

Iglesias, Valentín. Miguel de Santiago y los cuadros de San Agustín. Quito. El clero. 1909. 24 p., no il.

[1524

Valuable monograph presenting a résumé of previous publications on the master. Inscriptions and documents are cited and the Augustinian paintings are described.

NN

———. Miguel de Santiago y los cuadros de San Agustín de Quito (*Gaceta municipal*, Quito, v. 19, no. 79, oct.-dic. 1934) [1525

Summary of item 1524.

———. Miguel de Santiago y sus cuadros de San Agustín. 4 ed. Quito. Católica. 1922. 36 p., 1 il. [1526

New information on item 1524, with new documents.

ND389.S3V3

Mera, Juan León. Miguel de Santiago (*Revista ecuatoriana*, v. 4, 1892, p. 9, no il.) [1527

One of the earliest accounts of the painter.

DLC

Navarro, José Gabriel. Un pintor quiteño; un cuadro admirable del siglo XVI en el Museo arqueológico nacional. Madrid. Archivos. 1929. 30 p., 4 il. [1528

Publishes an interesting picture of three Negro rulers of Esmeraldas; Adrián Sánchez Galque, its painter, is identified, and the date 1599 makes it the earliest known from Ecuador.

DLC

Navas E., Juan de Dios. Un histórico lienzo de la Inmaculada Concepción en el santuario de Guápulo. (*Boletín de la Academia nacional de la historia*, Quito, v. 4, no. 9, p. 131-140, no il.) [1529

Description of a famous painting, in the sanctuary since the 17th century. The author does not mention its provenance.

F3701.A21

Pérez Concha, Jorge. Vida, pasión y muerte de Miguel de Santiago (*América*, Quito, v. 15, no. 69, 1940, p. 198-211, no il.) [1530

An essay on the life of the most important colonial painter of Quito. The author has nothing new to say, but expresses the personal opinion that the artist was born about 1636 and never went to Spain.

DLC

Pérez Q., Ulpiano. Dies irae o el Juicio final en miniatura por Pinto. Quito. El clero. 1905. [1531

EL SALVADOR

Guerra Trigueiros, Alberto. The colonial churches of El Salvador (*El Salvador*, San Salvador, v. 2, no. 10, mar. 1937, p. 8-16, 9 il.) [1532

English version of item 1534, with more illustrations.

———. The colonial churches of El Salvador (*Bulletin of the Pan American union*, Washington, v. 72, no. 5, may 1938, p. 271–279, 5 il.) [1533]
Reprint of item 1532.

F1403.B955

———. Las iglesias coloniales de El Salvador (*El Salvador*, San Salvador, v. 2, no. 9, feb. 1937, p. 16–22 & 35, 6 il.) [1534]

A very fine description of the small colonial monuments of the country.

El hospital de la ciudad de S. Vicente en 1820 (*Quincena*, San Salvador, v. 3, no. 30, 1905, p. 190–193, no il.) [1535]

Original documents.

GUATEMALA

Angulo Íñiguez, Diego. Frontales de plata de Guatemala y Caracas (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 165–167, no il.) [1536]

A silver altar frontal made by Manuel Quesada in Antigua Guatemala in 1730, now in the church of N. S. de la Merced, Jérez de la Frontera, Spain. The author discusses a similar frontal in the church of Altagracia, Caracas.

N6502.A7

Antigua, Museo colonial. Guía del Museo colonial. Antigua. n.d. 77 p., 9 il. [1537]

A little brochure prepared by J. Humberto R. Castellanos, giving brief facts about the objects and their history; printed in both English and Spanish. Illustrations: relief of the Virgen de los Remedios, and monuments of Antigua.

DLC

Batres Jaúregui, A. La primera capital de Guatemala (*Anales de la Sociedad de geografía e historia*, Guatemala v. 1, no. 1, jul. 1924, p. 12–18, 2 il.) [1538]

Miscellaneous information about Antigua, Guatemala; including photographs of the Palacio de los capitanes generales and a silver lamp.

F1461.S67

Brañas, César. Antigua Guatemala (*Prensa*, Buenos Aires, 29 oct. 1933, sec. 2, 1 p., 9 il.) [1539]

This article, popularly written, presents the essential historical and architectural facts with some unusual, well chosen photographs.

DLC

Cadena, Felipe. Breve descripción de la noble ciudad de Santiago de los caballeros de Guatemala. Guatemala. A. Sanchez Cubillas. 1774. 42 p., no il. [1540]

Important contemporary description.

NNH; MWA

———. Breve descripción de la noble ciudad de Santiago de los caballeros de Guatemala (*El Museo guatemalteco*. Guatemala. Luna. 1858. 56 p., no il.) [1541]

Second edition of item 1540.

NN; CU-B

Castellanos, J. Humberto. La metrópoli colonial centro americana y el departamento de Sacatepéquez. Antigua. Azmitia. 1936. [1542]

Descripción de las honras . . . que se dedicaron a la memoria del exmo. señor D. Mathias de Gálvez . . . virrey, governador y capitan general del reyno de Neuva España en el convento de monjas de Ntra. Sra. de la Concepción de esta m. n. y leal ciudad de Santiago de Guatemala. Guatemala (Antigua). A. Sánchez Cubillas. 1785. 27 p., 1 il. [1543]

A pamphlet interesting because it contains a view of the viceroy's mausoleum, drawn by Antonio Bernasconi and engraved by Pedro García Aguirre, a local printmaker.

Díaz, Victor Miguel. La romántica ciudad colonial. Guatemala. Tipografía nacional. 1924. 130 p. 48 il. [1544]

The most complete description available of Antigua, building by building.

DPU

Florencia, Francisco de. Historia de la provincia de la Compañía de Jesús de Nueva España. Mexico. L. Guillena Carrascoso. 1649. 909 p., no il. [1545]

See item 1603.

BX3712.A1F6

———. Zodiaco mariano. Juan Antonio de Oviedo, ed. Mexico. Colegio

de San Ildefonso. 1755. 328 p., no il.
[1546]

See item 1604.
BT650.F6

Fuentes y Guzmán, Francisco Antonio de. Historia de Guatemala. Madrid. L. Navarro. 1882-1883. 2 v., maps.
[1547]

The first edition of a 17th-century history, of value for references to foundations of institutions and buildings.
F1466.F95

Recordación florida del reyno de Guatemala. Biblioteca Goathemala. Guatemala. 1933. 515 p., no il.
[1548]

A modern edition of a 17th-century description of the country with frequent mention of architecture.
F1466.G953

García A., J. Luis. Esquipulas. Jalapa, Guatemala. 1940. 346 p. [1549]
Numerous references to the church and sacred image of Esquipulas.

Garden in Guatemala (*House and garden*, New York, v. 74, no. 11, nov. 1938, p. 44-5, 3 il.) [1550]
Photographs of the baroque garden at the Popenoe house in Antigua.
NA7100.H6

Iglesias, Fernando. Los tesoros artísticos de Guatemala (*Anales de la Sociedad de geografía e historia*, Guatemala, v. 1, no. 3, en. 1925, p. 233-237, no il.)
[1551]

A rambling list of valuable items which have disappeared from Guatemala, some of them gifts from Europe, some of native origin, and of painters who worked there.
F1461.S67

Kalendario y guía de forasteros de Guatemala y sus provincias para el año 1806. Guatemala. Ignacio Beteta. 1806. 143 p., 1 il. [1552]
An annual guide and almanac extending back into the late 18th century. Contains some information on churches each year.
LNT-Mi

Medina, José Toribio. La imprenta en Guatemala; 1660-1821. Santiago de Chile. 1910. 696 p., il. [1553]
Treats of colonial engravers as book-

illustrators; lists early texts.
Z213.G9M4

Pineda, Juan de. Descripción de la provincia de Guatemala; 1594. Colección de libros y documentos referentes a la historia de América, v. 8. Madrid. V. Suárez. 1908. p. 415-471, no il.
[1554]

Brief but useful description of towns and establishments in Guatemala at the end of the 16th century.
F1401.C68 v. 8

Remesal, Antonio de. Historia de la provincia de S. Vicente de Chyapa y Guatemala de la orden de nro. glorioso padre sancto Domingo. Madrid. F. de Angulo. 1619. 784 p., no il. [1555]
See items 1785, 1785a.
F1466.R377

Rodríguez, Juan. Relacion del espantable terremoto que agora nueuamente ha acontecido en las Yndias en vna ciudad llamada Guatimala. Valladolid, Mexico ? Juan de Villalquiran ? 1542 ? [1555a]
An account of the destruction of the original capital of Guatemala.
MB

This has been published in a photostat copy (Photostat americana, ser. 2; Massachusetts historical society, no. 118. Boston. Boston public library. 1940). See item 1568.
F1476.G92R6 1542a

Ximénez, Francisco. Historia de la provincia de San Vicente de Chiapa y Guatemala de la Orden de predicadores. Guatemala. Nacional. 1931. 3 v., no il. [1556]
Contains information on early Dominican foundations in southern Mexico and Guatemala. This is the first publication of a manuscript (now lost) from the period around 1700.
F1466.X7

Yela Gunther, Rafael. Arte colonial en Guatemala (*Anales de la Sociedad de geografía e historia de Guatemala*, Guatemala, v. 15, no. 4, jun. 1939, p. 422-432, 11 il.) [1557]
Excellent photographs of architectural details, with a text composed entirely of generalities.
F1461.S67

Architecture

Adamic, Louis. The house in Antigua; a restoration. New York & London. Harper & bros. 1937. 300 p., 15 il.

[1558]

Story of the reconstruction of a house known as the Casa del Capuchino, built for Don Luis de las Infantas Mendoza y Venegas in 1634, and its history.

F1476.G92A3

Araña, Tomás Ignacio de. Relación de los estragos y ruinas, qve a padecido la cvidad de Santiago de Guathemala por terremotos, y fuego de sus volcanes en este año de 1717. A. de Pineda Ybarra. 1717. 18 p., no il. [1558a]
A pamphlet in the Museo nacional of Guatemala which gives a detailed account of the destruction of buildings in the "earthquake of San Miguel".

———. Relación de los estragos y ruinas; qve a padecido la cvidad de Santiago de Guathemala, por terremotos, y fuego de sus volcanes en este año de 1717. (*Anales de la Sociedad de geografía e historia de Guatemala*, Guatemala, v. 17, no. 2, jun. 1941, p. 148-160; no. 3, set. 1941, p. 232-243, no il.) [1559]

Reprint of item 1558a.

F1461.S67

Buschiazzo, Mario J. Guatemala Antigua, das Amerikanische Pompeii (*Lasso*, Buenos Aires, v. 3, no. 9, marz 1936, p. 422-428, 9 il.) [1560]

Brief text, some dates, and unusual photographs.

F2801.L36

———. Santiago de los caballeros de Guatemala (*Prensa*, Buenos Aires, 14 jul. 1940, sec. 2, 1 p., 4 il., map.) [1561]

A brief description of what survived the earthquake in Antigua.

DLC

Caxiga y Rada, Agustín de la. Breve relación de el lamentable estrago, que padeció esta ciudad de Santiago de Guatemala, con el terremoto de el día quatro de marzo, de este año de 1751 (*Revista chilena de historia y geografía*, Santiago de Chile, año 4, v. 12, no. 16, 1914, p. 154-169, no il.) [1562]

Account by the treasurer of the cathedral and Comissario subdelegado general de la santa cruzada; useful for its listing of buildings in the colonial capital of Guatemala.

F3501.R45

Estado del convento de Goatemala del orden de Nuestra Señora de la Merced; relación verdadera de los aumentos que en temporal y espiritual ha tenido, desde el año de sesenta y cinco, hasta el de sesenta y siete. Guatemala. J. de Pineda Ybarra. 1667. 12 p., no il. [1563]

Brief mention of the convent building.

Kelemen, Pál. Colonial architecture in Guatemala (*Bulletin of the Pan American union*, Washington. v. 65, no. 8, aug. 1941, p. 437-448, 12 il.) [1564]

A statement, in general terms, of the value of the baroque style and of American baroque in particular, followed by specific references to stylistic elements in Guatemalan buildings.

F1403.B955

Lemos, Pedro J. Colonial days lived again (*School arts*, Worcester, v. 40, no. 3, nov. 1940, p. 81-94, 26 il., 1 plan) [1565]

Description of the Popenoe house in Antigua.

NC610.S3

Pérez Valenzuela, Pedro. La nueva Guatemala de la Asunción. Guatemala. Nacional. 1934. 228 p., no il. [1566]

History of the moving of the city after the catastrophe of 1773, a serious and useful study of documentary evidence.

F1476.G9P47

Popenoe, Dorothy Hughes. Santiago de los caballeros de Guatemala. Cambridge. Harvard university. 1935. 74 p., il., map. [1567]

None too detailed, but interesting and dependable, study of the destroyed capital.

F1476.G92.P7

Rodríguez, Juan. Relación del espåtible terremoto que agora nuevamente ha acontecido en la cibdad de Guatemala. México. Juan Cromberger. 1541. 4 p. [1568]

An early description of the first houses

and churches of Antigua.
2 ed. (Valladolid. Juan de Villalquiran.
1542). See item 1555a.

F1476.G92R6 1542a (photostat)

Ruinas de la antigua ciudad de Guatemala (*Prensa*, Buenos Aires, 13 dic.
1931, sec. 4, 1 p., 9 il.) [1569]
Photographs.

DLC

Toussaint, Manuel & Murillo, Gerardo
(Dr. Atl, *pseud.*) & Benítez, J. R.
1525-1925 (México, Secretaría de ha-
cienda. *Iglesias de México*. México.
1927. v. 6, 192 p., il.) [1570]
The 16th-century churches of Guate-
mala are treated among those of Mex-
ico, since Guatemala was at that time
a part of New Spain.

NA5250.M7

Sculpture

Nobles artes en Guatemala (*Anales de
la Sociedad de geografía e historia*,
Guatemala, v. 1, no. 3, en. 1925,
p. 188-189, no il.) [1571]
Extract from *Zodiaco mariano* of Fran-
cisco de Florencia, supplemented by
Juan Antonio de Oviedo, published in
Mexico, 1755; describes various sculp-
ture made in Guatemala and taken to
Yucatan by Bishop Landa.

Toscano, Salvador. La escultura colo-
nial en Guatemala (*Anales del Instituto
de investigaciones estéticas*, México, v. 2,
no. 5, 1940, p. 45-53, 13 il.) [1572]
A very fine report on the subject which
goes a long way toward the definitive
work.

N16.M5

HAITI

Charlevoix, Pierre François Xavier de.
Histoire de l'Isle Espagnole ou de
S. Domingue. Amsterdam. L. Ho-
noré. 1733. 4 v., maps. [1573]
See item 1444a.

F1911.C47

Moreau de Saint-Méry, M. L. E. De-
scription topographique, physique, ci-
vile, politique et historique de la partie
française de l'isle Saint-Domingue.
Philadelphie & Paris. 1797-1798. 2 v.,
maps. [1573a]

Valuable contemporary descriptions of
Haitian colonial buildings, with con-
siderable information about their build-
ers and dating. Consult also item
1574.

F1901.M84

Ponce, Nicolas. Recueil de vues des
lieux principaux de la colonie française
de Saint-Domingue. Paris. L. Guérin.
1875. 50 il. [1574]
Plates originally destined for Moreau
de Saint-Méry's *Description topogra-
phique* (item 1573a): a handsome col-
lection of French 18th-century engrav-
ings of Haiti, including views of the
principal public buildings and foun-
tains of Cap Haitien and Port-au-
Prince.

F1901.M842

HONDURAS

**Photographs of colonial buildings in
Comayagua and San Fernando de
Omoa** (*Boletín de la Biblioteca y Archi-
vo nacionales*, Tegucigalpa, v. 1, no. 2,
15 set. 1939, p. 139 & 141 & 161).
[1575]

Views of the cathedral and Caja real
of Comayagua and the fortress of
Omoa. Small but useful.

DLC

Ypsilanti de Moldavia, George. Mono-
grafía de Comayagua, 1537-1937.
Tegucigalpa. Talleres tipográficos na-
cionales. 1937. 55 p., 1 il. [1576]
A reasonably accurate account of the
founding and building of the churches
and public buildings of the colonial
capital of Honduras.

F1516.C72Y6

MEXICO

Ajofrín, Francisco. Diario del viaje que
hicimos a México fray Francisco de
Ajofrín y fray Fernán de Olite, capu-
chinos. Intr., Genaro Estrada. Bib-
lioteca Histórica mexicana de obras
inéditas, no. 1. México. Robredo.
1936. 32 p., diagrams. [1577]
Describes the churches and a convent
in 18th-century Jalapa.

F1211.A54

Alamán, Lucas. Disertaciones sobre la

historia de la República Mexicana. México. J. M. Lara. 1844. 3 v., 36 il., 1 color [1577a]

The 8th and 9th dissertations (v. 2, p. 197–324) are concerned with the formation of the city of Mexico. The first appendix deals with illustrations of architectural monuments in the volume.

F1229.A31

Aldana, Cristóbal de. Crónica de la Merced de México. México. Sociedad de bibliófilos mexicanos. 1929. 268 p., no il. [1578]

An account made by Cristóbal de Aldana from the chronicle of Francisco Parejas, and first printed at the end of the 18th century. This is a facsimile edition, edited by Federico Gómez de Orozco. Valuable data for the study of Mercedarian foundations in Mexico.

BX3800.A6 1929

Alegre, Francisco Javier. Historia de la Compañía de Jesús en Nueva España. México. Lara. 1841–1842. 3 v., no il. [1578a]

An 18th-century history of the Jesuit order; the first edition by Bustamente. Historical background.

BX3712.A1A 6

———. Memorias para la historia de la provincia que tuvo la Compañía de Jesús en Nueva España. Jijón y Caamaño, ed. México. Porrúa hnos. 1940. 2 v., 1 il. [1578b]

Variant of item 1578a published from a new manuscript for the first time.

BX3712.A1A 67

Alessio Robles, Vito. Coahuila y Texas en la época colonial. México. Cultura. 1938. 751 p., 61 il., maps, some color. [1578c]

Contains illustrations of provincial colonial churches of the region and information on their building.

F1266.A54

Arlegui, José. Chronica de la provincia de n. s. p. S. Francisco de Zacatecas. Mexico. J. Bernardo de Hogal. 1737. 412 p., no il. [1579]

Franciscan chronicle of Zacatecas; information about founding and building of monasteries.

F1381.A72

El arte en México en los siglos XVI y XVII (*Archivo español de arte y arqueología*, Madrid, v. 11, no. 31, en.-abr. 1935) [1579a]

A general number on colonial art; various articles are here listed separately (items 1647, 1687, 1700, 1702, 1728, 1732, 1803, 1836)

N7.A7

Barrio Lorenzot, Francisco del. Ordenanzas de gremios de la Nueva España, el trabajo en México durante la época colonial. México. Secretaría de industria, comercio y trabajo. 1920–1921. 315 p., 1 il. [1580]

A manuscript, *Compendio de los tres tomos de la compilación nueva de ordenanzas de la ciudad de México*, summarizing the laws of the guilds in Mexico, edited by Genaro Estrada. Inasmuch as only one of the artistic guilds, that of the silverworkers, had ever been published, this volume is of the greatest value for giving a picture of the arts and the crafts of colonial Mexico. Its usefulness is much increased by an excellent index.

HD7841.B3

Basalenque, Diego. Historia de la provincia de San Nicolas de Tolentino de Michoacan del orden de n.p.S. Agustín. Mexico. Vda. de B. Calderon. 1673. 219 p., no il. [1580a]

A chronicle of Augustinian missionary achievements in Michoacan; includes descriptions of churches and chapels.

———. Historia de la provincia de San Nicolás de Tolentino de Michoacán del orden de n.p.S. Agustín. México. Voz de México. 1886. 3 v., no il. [1580b]

Reprint of item 1580a.

F1306.B26

Beaumont, Pablo de la Purísima Concepción. Cronica de la provincia de los santos apóstoles S. Pedro y S. Pablo de Michoacan de la regular observancia de n. p. S. Francisco. Biblioteca histórica de la Iberia, v. 15–19. México. I. Escalante. 1873–1874. 5 v., no il. [1580c]

The first edition of a chronicle probably written around 1770, of the Franciscans in Michoacan. Later volumes have much information about churches,

- and some descriptions.
F3106.B37
- . Crónica de Michoacán. México. Secretaría de gobernación. 1932. 3 v., il. color. [1580d
New edition of item 1580c.
- F1203.M57
- Bermúdez de Castro, Diego Antonio.** Teatro angelopolitano; o Historia de la ciudad de la Puebla (León, N. *Bibliografía mexicana del siglo XVIII*. México. 1908. Part 5, p. 121-354) [1581
Description of the city of Puebla, written in 1746 by the *escribano real y notario mayor* of the cathedral. Here first published.
NNMMo
- Burgoa, Francisco de.** Geográfica descripción. Publicaciones del Archivo general de la nación, no. 25-26. México. Secretaría de gobernación. 1934. 2 v., no il. [1582
Reprint of item 1582a.
- F1203.M57 v. 25-26; F1231.B87
- . Geografica descripcion de la parte septentrional del polo artico de la America, y nueva iglesia de las Indias Occidentales, y sitio astronomico de esta provincia de predicadores de Antequera valle de Oaxaca. Mexico. Iuan Ruyz. 1674. 198 p., no il. [1582a
Important data on churches and especially Dominican establishments in Oaxaca. Sequel to item 1583a.
- . Palestra historial. Publicaciones del Archivo general de la nación, no. 24. México. Secretaría de gobernación. 1934. 609 p., no il. [1583
Reprint of item 1583a.
- BX3512.03B8 1934
- . Palestra historial de virtudes y exemplares apostólicos; fundada del zelo de insignes heroes de la sagrada orden de Predicadores en este nuevo mundo de la America en las Indias Occidentales; libro primero. México. Iuan Ruyz. 1670. 269 p., no il. [1583a
An important chronicle of Dominican monastic establishments in the territory of Oaxaca. No other volumes were published. See item 1582a.
- . Palestra historial de virtudes y exemplares apostólicos; fundada del zelo de insignes heroes de la sagrada orden de Predicadores en este nuevo mundo de la América en las Indias Occidentales (*Anales del Museo nacional*, México, v. 7, no. 12 & 14, 1903, p. 35-50 & 62-78, no il.) [1583b
Reprint of the first part of item 1582a.
BX3512.A1B5
- . Palestra historial de virtudes y exemplares apostólicos; fundada del zelo de insignes heroes de la sagrada orden de Predicadores en este nuevo mundo de la América en las Indias Occidentales. Biblioteca mexicana histórica y lingüística. México. Museo nacional. 1903-1904. 78 p., 1 il. [1583c
Reprint of a part of item 1582a.
BX3512.A1B5
- Cárdenas Valencia, Francisco de.** Relación historial eclesiástica de la provincia de Yucatán de la Nueva España. Biblioteca histórica mexicana, v. 3. México. Robredo. 1937. 135 p., no il. [1583d
First publication of an account of Yucatan and Campeche written in the year 1639. Beside accounts of the principal religious foundations of Merida and other cities, it lists all the beneficios, guardanías, and vicarías maintained by the Franciscans.
BX1429.Y8C3
- Cartas de religiosos de Nueva España; 1539-1594** (García Icazbalceta, Joaquín. *Nueva colección de documentos para la historia de México*. México. Andrade y Morales. 1886. v. 1-2, no il.) [1583e
Miscellaneous ecclesiastical letters and reports; of first importance for colonial history and the earliest art.
F1203.G24
- Castro Santa-Anna, José Manuel de.** Diario de sucesos notables; 1752-1754. Documentos para la historia de Méjico, ser. 1, v. 4-6. Méjico. 1854. [1584
An eighteenth-century diary which includes events pertinent to the history of art.
DLC
- Cervantes de Salazar, Francisco.** Cró-

nica de la Nueva España. Madrid. Hispanic Society of America. 1914. 843 p., no il. [1584a]

First publication of a manuscript in the Biblioteca nacional of Madrid. The official chronicle of Mexico, begun in 1560, this includes much historical information essential to the student of art.

F1230.C4

———. *Crónica de Nueva España*. Papeles de Nueva España; ser. 3, Historia. Madrid. Hauser y Menet. 1914. 3 v., no il. [1584b]
Facsimile edition of the manuscript of item 1584a.

F1230.C38

———. *México en 1554; tres diálogos latinos*. Joaquín García Icazbalceta, ed. México. Andrade y Morales. 1875. 344 p., no il. [1584c]
Originally published in 1554, the second and third of these three Latin dialogues describe the city of Mexico, its principal buildings, and the park of Chapultepec. Augmented and elucidated by Icazbalceta's notes, this contemporary text is of basic importance.

F1236.C41

Cisneros, Diego. *Sitio, naturaleza y propiedades de la ciudad de México*. México. Juan Blanco de Alcazar. 1618. 117 p., 2 il., map. [1585]
Early description of the capital, with plan.

Codex Aubin. *Códice Aubin*; manuscrito azteca de la Biblioteca real de Berlín. Colección de documentos para la historia mexicana, no. 4. México. Secretaría de fomento. 1902. 99 p., il. [1586]

Post-conquest codex in the Aztec tradition; history through the death of Cuauhtemoc. Reproductions in black and white; Spanish translation.

F1219.C77 v. 4

Codex Cempoallan. Mexican picture-chronicle of Cempoallan and other states of the empire of Aculhuacan. London. B. Quaritch. 1890. 31 p., il. color. [1587]
Dated around 1530; facsimile.

F1219.M61

Codex Kingsborough. *Códice Kings-*

borough; memorial de los indios de Tepetlaoztoc al monarca español contra los encomenderos del pueblo. Francisco del Paso y Troncoso, ed. Madrid. Hauser y Menet. 1912. 112 p., il.

[1588]

A 16th-century memorial to the King of Spain; the Indians complain of their treatment in the encomienda. Facsimile of the original; coloured hieroglyph illustrations and written commentary.

F1219.C676

Codex Mendoza. The Mexican manuscript known as the Collection of Mendoza. James C. Clark, trans. London. Waterlow & sons. 1938. 3 v., 14 il. [1589]

A typical post-Conquest collection of Mexican lore, prepared in the traditional Mexican style and interpreted by a Spanish priest. This collection was made at the order of the viceroy Antonio de Mendoza for Charles V. Here reproduced in facsimile with English translation.

F1219.C69

Codex Osuna. *Pintura del gobernador, alcaldes y regidores de México*. Madrid. M. G. Hernández. 1878. 10 p., il. [1590]

A memorial of grievances of the Indians, especially in regard to forced labor for the cathedral. Dated in 1564, and here reproduced in facsimile.

F1231.O85

Codex Sierra. *Códice Sierra*; fragmento de una nómina de gastos del pueblo de Santa Catarina Texupan en geroglífico popolaca. N. Léon, ed. México. Poulat. 1906. 62 p., il. color [1591]

A roll of expenses in hieroglyphs and transliterated Nahuatl: example of the survival of indigenous pictorial techniques. Facsimile with Spanish translation.

F1219.C746

Codex Telleriano-Remensis. Manuscrito mexicain du cabinet de Ch. M. Le Tellier à la Bibliothèque nationale (ms. mexicain no. 385). E. T. Hamy, ed. Paris. 1899. 47 p., 50 il. color. [1592]

Facsimile in color of a typical pre-

Conquest Aztec almanac and chronicle, which was continued up to 1557. Beginning in hieroglyphic illustrations, it ends with a purely Spanish text, and Spanish glosses on the hieroglyphic portion. French translation.

F1219.C75

Codex Yanhuítlán. Códice de Yanhuítlán. Wigberto Jiménez Moreno & Salvador Mateos Higuera, *ed.* México. Instituto nacional de antropología. 89 p., il. [1593

Facsimile of a Mixtec codex made between the years 1545 and 1550, showing the early fusion of European and indigenous style in a chronicle of the Conquest. Includes table of correlation of native and European dates.

F1391.Y3C6

Cuevas, Mariano, ed. Documentos inéditos del siglo XVI para la historia de México. México. Museo nacional. 1914. 521 p., 7 il. [1593a

Scattered information on colonial churches. Portraits of colonial prelates.

F1231.C96

Dávila Padilla, Agustín. Historia de la fundación y discurso de la provincia de Santiago de Mexico de la orden de Predicadores por las vidas de sus varones insignes y casos notables de Nueva España. Madrid. P. Madrigal. 1596. 815 p., no il. [1594

Important source-material on Dominican foundations. See also item 1604a.

F1231.D23

Descripción geográfica natural y curiosa de la provincia de Sonora. Documentos para la historia de México, ser. 3, v. 1, pt. 2. México. V. García Torres. 1856. v. 1, p. 493-666, no il. [1594a

Description made in 1764 of Jesuit establishments in Sonora. Exact, though not always artistic in interest.

F1203.D63

Descripción susinta de la Sonora. Documentos para la historia de México, ser. 3, v. 1, pt. 2. México. V. García Torres. 1856. v. 1, p. 703 seq., no il. [1595

A Jesuit description of the 18th century is followed by a variety of colonial

papers: reports, letters, etc., on their work in Sonora.

F1203.D63

Díaz del Castillo, Bernal. Historia verdadera de la conquista de la Nueva España. Genaro García, *ed.* México. Secretaría de fomento. 1904-1905. 2 v., no il. [1595a

The first printing from an original manuscript in the Ayuntamiento of Guatemala City. (Originally printed, 1613). The final chapters of this account of the conquest by an eye-witness record the rebuilding of Mexico, and refer to painters and buildings.

F1230.D534

———. The true history of the conquest of New Spain. Alfred Percival Maudslay, *trans.* Hakluyt society, ser. 2, no. 23-25 & 30 & 40. London. 1908-1916. 5 v., il., maps. [1596

Translation of item 1595a. V. 3 is made up of plans and maps.

G161.H2 no. 23-25, 30, 40

Díez Barroso, Francisco. El arte en Nueva España. México. 1921. 413 p., 317 il. [1597

A thorough account of the development of colonial art; discussing first the characteristics of Mexican art, and then their appearance in architecture, painting, and ornament. It is one of the fullest statements of the European point of view.

N6550.D5

Documentos para la historia de México, ser. 4. México. V. García Torres. 1856-1857. 7 v., no il. [1598

Volumes 1 and 2 are made up of a collection of colonial minor documents, such as letters and pastoral reports, for the states of Sonora, Sinaloa and other northern states.

F1203.D63

Durán, Diego. Historia de las Indias de Nueva-España. México. 1867-1880. 2 v., atlas, 23 il., 13 col. [1599

Although this history, written between 1579 and 1581 is concerned with the Indian civilization of Mexico before and during the Conquest, the illustrations constitute one of the early pictorial efforts of the 16th century.

F1219.D94

Echeverría y Veytia, Mariano Fernández. Baluartes de México. Descripción histórica de las cuatro milagrosas imágenes de Nuestra Señora que se veneran en la ciudad de México. México. 1820. [1600]

Epistolario de Nueva España, 1505-1818. Francisco del Paso y Troncoso, ed. Biblioteca histórica mexicana de obras inéditas, ser. 2, v. 7-15. México. Antigua librería Robredo. 1939-1942. 9 v., no il. [1601]

Among these 800 documents, not previously printed, from the Archivo general de Indias, a variety deal with administrative problems affecting the arts—especially the financing and provision of labor and materials for architectural projects.

F1229.P27

Escobar, Matías. Americana thebaida; vitas patrum de los religiosos heremitas de n.p. San Agustín de la provincia de San Nicolás Tolentino de Mechoacán. México. Victoria. 1924. 897 p., il. [1601a]
The first complete edition of item 1601b.

Q23.M8

———. Americana thebaida; vitas patrum de los religiosos heremitas de nuestro padre San Agustín de la provincia de San Nicolás Tolentino de Michoacán. Biblioteca histórico-filológica michoacana; Historia, no. 1. Morelia. Escuela de artes. 1890. 193 p., no il. [1601b]

The first (incompleted) publication of a biographical work written in 1729. Much important information is included in these lives of the Augustinian monks in Michoacan.

F1306.E74

Exacta descripción de la magnífica corte mexicana, su autor Don Juan Manuel de San Vicente (*Anales del Museo nacional de arqueología, historia y etnología*, México, v. 5, no. 1, jul.-ag. 1913, p. 7-40, 1 il.) [1601c]
Republication of a book which originally appeared in Cádiz about 1768. It describes the cathedral of Mexico and lists a number of churches.

F1219.M7

Fernández, Justino. Tomás de Suría y su viaje con Malaspina (1791). México. Porrúa hnos. 1939. 134 p., 17 il., 2 maps [1602]

A good deal of information is supplied on the activity of the young Spanish draughtsman and medalist, especially in relation to the Academia de San Carlos.

F851.5.F47

Florencia, Francisco de. Historia de la provincia de la Compañía de Jesús de Nueva-España. Mexico. I. I. Guillena Carrascoso. 1694. 409 p., il. [1603]

An important chronicle of the early history and establishments of the Jesuit order in Mexico, including valuable information on artists and craftsmen of Mexico and Guatemala.

BX3712.A1F6

———. Zodíaco mariano. Juan Antonio de Oviedo, ed. México. Colegio de San Ildefonso. 1755. 328 p., no il. [1604]

An important survey of ecclesiastical establishments in New Spain in the early 18th century. Includes references to artists in Guatemala.

BT650.F6

Franco y Ortega, Alonso. Segunda parte de la historia de la provincia de Santiago de México, orden de Predicadores en la Nueva España; año de 1645. México. Museo nacional. 1900. 573 p., no il. [1604a]

First publication of an account written around 1645, in continuation of Dávila Padilla's chronicle (item 1594). It concentrates on the lives of the Dominicans who worked in Mexico, but there is much information included which is necessary for the study of their buildings.

F1231.D27

Gacetas de México; 1703-1731. Documentos para la historia de México, ser. 2, v. 4-5. México. F. Escalante. 1854. 2 v., no il. [1604b]

An eighteenth-century periodical where, among gossip and news of the outer world, notable events in the city of Mexico are recorded—occasionally of interest to the historian of art.

F1203.D63

Gallo, Eduardo L. Hombres ilustres mexicanos. México. I. Cumpido. 1874-1875. 4 v., il. [1605

Volumes 2 and 3 contain biographies of the painters Luis and José Juárez (v. 2, p. 261-281); Sebastián de Arteaga, Baltasar de Echave, Nicolás Correa, Nicolás Rodríguez Juárez, Juan Rodríguez Juárez (v. 2, p. 331-338); Miguel Cabrera and José Ibarra (v. 2, p. 373-381); the sculptors, José Antonio and José Zacarias Coras (v. 3, p. 5-13); the painter Miguel Gerónimo Zendegas (v. 3, p. 35-57); and the architect Francisco Eduardo Tresguerras (v. 3, p. 105-112). The lithograph portraits and reproductions of the artists' work are of great interest.

F1205.G18

García, Esteban. Crónica de la provincia agustiniana del santísimo nombre de Jesús de México; libro quinto. Archivo histórico hispano-agustiniano. Madrid. G. López del Horno. 1918. 404 p., no il. [1605a

A continuation of Grijalva's chronicle (item 1608a) dealing with the later 17th century. Here first printed.

BX2912.A1G72

Gemelli Careri, Giovanni Francesco.

Viaje a la Nueva España. México. Sociedad de bibliófilos mexicanos. 1927. 326 p., 8 il. [1606

Translation of a portion of item 606.

F1231.P17

Gómez, José. Diario curioso de Méjico.

Documentos para la historia de Méjico, ser. 1, v. 4-7. Méjico. J. R. Navarro. 1854. 4 v., no il. [1606a

A diary for the years 1776-1798 in the city of Mexico, with occasional references to events in the field of art.

F1203.D63

Gómez de Orozco, Federico. Monasterios de la Orden de San Agustín en Nueva España (*Revista mexicana de estudios históricos*, México, v. 1, no. 1, en.-feb. 1927, p. 40-54, 5 il.) [1607

Includes a valuable list of the monuments with their dates of foundation.

F1201.R46

González de la Puente, Juan. Primera parte de la choronica agustiniana de Mechoacan. Colección de documentos

inéditos y raros para la historia eclesiástica mexicana, v. 1. Cuernavaca. R. C. Miranda. 1907. 1 v., no il.

[1607a

An early Augustinian chronicle of Michoacan (1624), edited by Francisco Plancarte y Navarrete.

DLC

González Obregón, Luis. México viejo; época colonial; noticias históricas, tradiciones, leyendas y costumbres del período de 1521 a 1821; ser. 1. 2 ed. México. Escuela correccional de artes y oficios. 1891. 439 p., il. [1607b

A series of essays originally published in *El nacional* (1890-91). Descriptions of the colonial city, stories, and excerpts from source-material, particularly valuable where the monuments have been destroyed.

F1386.G63

———. México viejo; época colonial; noticias históricas, tradiciones, leyendas y costumbres. Paris & México. Vda. de C. Bouret. 1900. 756 p., il.

[1608

A new edition, well illustrated, combining two previous series under this title.

F1386.G63

Grijalva, Juan de. Cronica de la Orden de n. p. S. Agustin en las provincias de la Nueva España. México. Joan Ruyz. 1624. 717 p., no il. [1608a

The most important, in many respects, of the Augustinian chronicles of colonial Mexico. Essential for the study of architecture and the associated arts.

BX2912.A1G7

———. Cronica de la orden de n. p. S. Agustin en las provincias de la Nueva España. México. Victoria. 1924. 717 p., no il. [1609

Reprint of item 1608a.

BX2912.A1G7 1924

Guijo, Gregorio Martín de. Diario de sucesos notables; 1648-1664. Documentos para la historia de Méjico, ser. 1, v. 1. Méjico. Juan R. Navarro. 1853. 563 p., no il. [1609a

One of the colonial diaries, occasionally affording information about a building or monument.

F1203.D63

Hudson, Mary Worrall. The art treasures of Mexico (*International studio*, New York, v. 51, no. 201, nov. 1913, p. 103-105, 5 il.) [1609b]

The author insists that the treasures of Mexico have been underestimated, mentioning Baltasar Echave the elder, Salvador de Maella and José Obregón.

N1.I6

Instituto nacional de antropología e historia, Mexico. Acolman; guía oficial. México. [1610]

The first of a series of guides to deal with national monuments in a more or less popular way.

DLC

Jacobsen, Jerome V. Educational foundations of the Jesuits in 16th century New Spain. Berkeley. University of California. 1938. 292 p., plans.

[1611]

A discussion of early Jesuit colleges in Mexico, including plans of several, and descriptions of lost and existing buildings.

BX3712.A1J3

Lorenzana y Butrón, Francisco Antonio.

Concilios provinciales primero y segundo celebrados en la muy noble y muy leal ciudad de México. México. Imprensa de el superior gobierno. 1769. 369 p., no il.

[1611a]

Reports of the ecclesiastical councils of 1555 and 1565; of great importance for an understanding of the church organization, and its part in the cultural life of the colony.

BX1425.G6

Mendieta, Gerónimo de. Historia eclesiástica indiana. México. Joaquín García Icazbalceta. 1870. 790 p., no il.

[1611b]

16th-century account, giving information on early church building activities of the Franciscans in Mexico, and on the whole subject of the training and use of native artisans.

F1219.M53

Mexico, Academia nacional de San Carlos. Estátuas de la Real academia de San Carlos de Nueva España. México. Zúñiga y Ontiveros. 1785. 74 p., 1 il.

[1612]

N331.M4 1785

Mexico, Archivo general de la nación.

Códices indígenas de algunos pueblos del marquesado del Valle de Oaxaca. México. T. Graf. 1933. 35 p., 2 il., color.

[1612a]

Facsimiles of thirty post-conquest codices. Twenty-eight of these were presented to the Real audiencia by native villages in law-suits with Martín Cortes. There are Spanish glosses interpreting them.

F1231.M56

Mexico, Cabildo. Actas del cabildo de México. México. Municipio libre. 1889-1901. 15 v., no il.

[1612b]

Occasional documents of value for the study of architecture are included in the records of the cabildo. Books 1-8, 10-13, 15-16, covering the years 1524-1607, are published here.

F1386.M623

Mexico, Departamento del trabajo. Legislación del trabajo en los siglos XVI, XVII & XVIII; relación entre la economía, las artes y los oficios en la Nueva España. Historia del movimiento obrero en México, v. 1. México. D.A.P.P. 1938. 171 p., no il.

[1613]

Documentary material on artisans and artists.

CtY; NjP

Mexico, Ecclesiastical province. Concilium mexicanum provinciale III celebratum Mexici anno MDLXXXV. Mexici. 1770. 469 p., no il.

[1613a]

Account of the famous third ecclesiastical council in Mexico of 1585, so important in enunciating all policies of the church.

BX837.M4A3

Mexico, Museo nacional de arqueología, historia y etnografía. Cedulario heráldico de conquistadores de Nueva España. México. 1933. 431 p., 145 il.

[1613b]

Coats of arms of 145 of the conquistadors, assembled from the Spanish archives by Ignacio de Villar Villamil. A useful reference book.

F1410.V66

Mexico, Viceroyalty. Instrucciones que los virreyes de Nueva España dejaron a sus sucesores. México. Imprenta

imperial. 1867. 317 p., no il.

[1613c

Important résumés of the condition of affairs in Mexico, including information about buildings.

F1231.M55

———. Instrucciones que los virreyes de Nueva España dejaron a sus sucesores. Biblioteca histórica de la Iberia, v. 13-14. México. I. Escalante. 1873. 2 v., no il.

[1614

More documents are included here than in item 1613c. The papers begin with a letter of Viceroy Luis de Velasco (1789), and close in 1803 with the instructions left by Félix Berenguer de Marquina.

F1231.M553

Montes de Oca, José G. Tlaxcala, la ciudad muerta (*Memorias de la Sociedad científica Antonio Alzate*, México, v. 47, no. 5-6, mayo-jun. 1927, p. 161-205, 32 il.)

[1614a

An essay full of historical information and descriptions of buildings; the illustrations, though poorly reproduced, are useful because of their rarity.

Q23.A6

Moreno Villa, José. Cornucopia de México. México. Casa de España. 1940. 106 p., no il.

[1614b

This book of essays on the rococo qualities of Mexico includes a chapter on churches (p. 36-38).

F1215.M84

Morfi, Juan Agustín. Descripción de la ciudad de Querétaro y de sus alrededores. Querétaro. Sagrado corazón. 1913. 13 p., no il.

[1614c

Excerpt from item 1615.

F1391.Q4M8

———. Viage de indios y diario de Nuevo México. 2 ed. México. Antigua librería Robredo. 1935. 306 p., 7 il.

[1615

Second edition of the modern reprint of an important travel diary by a Franciscan friar in the late 18th century (1777-8). Illustrated by a series of fine 18th-century town maps with elevations.

F1231.M862

Mota Padilla, Matías de la. Historia de la conquista de la provincia de la

Nueva Galicia. México. Sociedad mexicana de geografía y estadística. 1870. 523 p., il.

[1616

An account written in 1742, first printed in Guadalajara in 1856. The later chapters give important information about the founding and building of churches and convents in Jalisco, with additional information on Sinaloa, Sonora, Lower California, Nayarit, and other northern localities.

F1231.M91

———. Historia de la conquista del reino de la Nueva Galicia. Guadalajara. Gallardo & Álvarez del Castillo. 1920-1924. 555 p., no il.

[1616a

New edition of item 1616, with notes and additional documents from the Archivo municipal by José Ireneo Gutiérrez.

F1231.M92

Motolinía (Toribio de Benevente). Historia de los indios de la Nueva España (García Icazbalceta, Joaquín. *Colección de documentos para la historia de México*. Madrid. 1858. v. 1, p. 1-249, no il.)

[1617

This account, dated 1541, is perhaps the most intimate record of the first years of proselytising among the Indians. Though it deals very little with art as such, it gives an invaluable picture of the native craftsman through whose skill colonial art would take form.

F1203.G21

———. Historia de los indios de la Nueva España. México. Chávez Hayhoe. 1941. 320 p., no il.

[1617a

A new edition of item 1617.

F1219.M92 1941

———. Memoriales. Luis García Pimentel, ed. Méjico. 1903. 364 p., 1 il.

[1617b

A variant manuscript of item 1617. Although the arrangement is different, there is not much difference in the material on colonial things; slight differences in the form of a statement are sometimes significant, however.

E123.D78

Núñez y Domínguez, José de Jesús. Un

- virrey limeño en México. México. Museo nacional de arqueología, historia, y etnografía. 1927. 416 p., 75 il., 2 color. [1618]
Buildings, paintings and furniture connected with the viceroy Marqués de Casafuerte. The illustrations are well reproduced.
F1231.C33
- Nuttall, Zelia.** Official reports on the towns of Tequizistlán, Topechpán, Acolman and San Juan Teotihuacán, sent by Francisco de Castañeda to his majesty, Philip II, and the Council of the Indies in 1580. Papers of the Peabody museum, Harvard university, v. 11, no. 2. Cambridge. Peabody museum. 1926. 84 p., 4 il. [1618a]
A publication in English of the famous questionnaire of 1577, and the subsequent reports of 4 Mexican towns. Documentary evidence actually more valuable for pre-Conquest than for Spanish civilization.
E51.H337; F1219.1.T34C3
- Ocaranza, Fernando.** Capítulos de la historia franciscana; primera y segunda serie. México. 1933-1934. 2 v., il. [1619]
A large number of documents pertaining to Franciscan foundations, architectural and engineering activities, throughout the colonial period.
F1226.O33
- . Los franciscanos en las provincias internas de Sonora y Ostimuri. México. 1933. 279 p., no il. [1619a]
Information on the founding and building of convents.
F1231.O23
- Ojea, Hernando de.** Libro tercero de la historia religiosa de la provincia de México de la orden de Santo Domingo. México. Museo nacional de México. 1897. 73 p., no il. [1619b]
First edition of a Dominican chronicle, originally dated 1608, and constituting a continuation of Dávila Padilla's *Historia* (see item 1594).
BX3512.A1O4
- Orozco y Jiménez, Francisco.** Colección de documentos inéditos relativos á la iglesia de Chiapas. San Cristóbal. Las Casas. Sociedad católica. 1906. 2 v., no il. [1619c]
Documents on the founding of the Jesuit missions.
DLC
- Papeles de Nueva España.** 2 ser.; *Geografía y estadística*. Madrid. Sucesores de Rivadeneyra. 1905-1941. 7 v., il. [1619d]
Reprints of manuscripts and other early sources from Spanish libraries, edited by Francisco del Paso y Troncoso. All of the following volumes have some material of use in the investigation of colonial art in Mexico:
1. Suma de visitas de pueblos por orden alfabético.
3. Descripción del arzobispado de México (1571).
4. Relaciones geográficas de la diócesis de Oaxaca (1579-1581).
5. Relaciones geográficas de la diócesis de Tlaxcala (1580-1582).
6. Relaciones geográficas de la diócesis de México (1579-1582).
7. Relaciones geográficas de la diócesis de México y de la de Michoacán (1579-1582).
The third series of the Papeles de Nueva España, devoted to History, are classified individually here.
F1231.M55
- Peñafiel, Antonio.** Documentos de arte mexicano español. Berlin. Asher. 1890. 2 v. [1620]
DPU;MH;CY;NN
- Pérez de Rivas, Andrés.** Crónica y historia religiosa de la provincia de la Compañía de Jesús de México en Nueva España. México. Sagrada corazón. 1896. 2 v., no il. [1621]
Information is given on the founding and building of many Jesuit establishments.
BX3712.A1P5
- Pomar, Juan Bautista.** Relación de Tezcoco (García Icazbalceta, Joaquín. *Nueva colección de documentos para la historia de México*. México. Andrade y Morales. 1886. v. 3, p. 1-70, no il.) [1621a]
An account of the city-state of Tezcoco, written in 1582, in reply to the

- questionnaire of Philip II. Useful.
F1203.G24
- Rea, Alonso de la.** *Chronica de la orden de n. serafico p. S. Francisco, prouincia de S. Pedro y S. Pablo de Mechoacan en la Nueva España.* México. Vda. de B. Calderon. 1643. 171 p., no il. [1622]
Chronicle of the Franciscan missions in Michoacan, written in 1639.
- . *Crónica de la orden de n. serafico p. S. Francisco, provincia de San Pedro y San Pablo de Mechoacán en la Nueva España.* México. Voz de México. 1882. 488 p., no il. [1623]
New edition of item 1622.
F1306.R28
- Relación de los obispos de Tlaxcala, Michoacán, Oaxaca, y otros lugares en el siglo XVI.** Documentos históricos de Méjico, no. 2. Méjico, Paris, Madrid. 1904. 190 p., no il. [1623a]
Edited by Joaquín García Pimentel from a manuscript in the collection of García Icazbalceta. A description of the circumstances of the church in the states named, with very specific details about the establishments, number of clergy, and even the architecture.
F1203.D628
- Revilla, Manuel.** *El arte en México en la época antigua y durante el gobierno virreinal.* México. Secretaría de fomento. 1893. 110 p., no il. [1624]
Treating pre-Columbian art in p. 9-19, the author turns to a discussion of colonial architecture, sculpture, and painting, not without contempt for the anonymous and primitive artist.
N6550.R4
- Reyes, Antonio de los.** *Memorial sobre las misiones de Sonora, 1772 (Boletín del Archivo general, México, v. 9, 1938, p. 276-320, no il.)* [1625]
Report of Fray Antonio de los Reyes to the Viceroy Antonio Bucareli y Ursúa on the missions of Pimería Alta y Baja. Descriptions of individual missions.
- Robles, Antonio de.** *Diario de sucesos notables; 1665-1703.* Documentos para la historia de Méjico, ser. 1, v. 2-3. Méjico. J. R. Navarro. 1853. 2 v., no il. [1626]
Day by day chronicle of important events in colonial Mexico, including many references to dedications of buildings, altars, and fiestas.
F1203.D63
- Romeike, H.** *Tlaxcala, cradle of American christianity (Bulletin of the Pan American union, Washington, v. 61, no. 3, mar. 1927, p. 228-235, 4 il.)* [1627]
Reprinted from *Mexican magazine*, Mexico (1926).
F1403.B955
- Romero de Terreros y Vinent, Manuel.** *Arte colonial; apuntes reunidos.* México. J. Ballezá. 1916. 242 p., il. [1628]
Collected articles on *La casa colonial*, colonial furniture, silver, ceramics, jewelry, miniatures and illumination, textiles and gardens.
NK844.R6
- . *Historia sintética del arte colonial de México (1521-1821).* México. Porrúa hnos. 1922. p. 66, 22 il. [1629]
A brief account of Mexican colonial art written for the Facultad de altos estudios of the Universidad de México. A popular handbook.
NC553.R6
- . *Los jardines de la Nueva España.* México moderno. 1919. 26 p., 22 il. [1630]
An elegant edition with original plates. Describes some eleven gardens.
- . *México virreinal; acuarelas de Nueva España.* New York. A. Knopf. 1925. 249 p., 26 il. [1631]
A selection of the essays on colonial portraits, gardens, architecture, and customs previously published elsewhere. The reproductions are better than those in the Mexican editions.
F1231.R6
- Sahagún, Bernardino de.** *Historia general de las cosas de Nueva España.* Ed. Carlos Bustamente. México. A. Valdes. 1829-30. 3 v. [1632]
First publication of a treatise on Indian life and history written in mid 16th

century and illustrated very fully in two manuscripts. Beside the stylistic interest of the illustrations, there are discussions of Indian crafts and their technique which are of considerable importance in considering colonial art.

F1219.S13

———. *Historia general de las cosas de Nueva España*. Madrid. Hauser y Merret. 1905–1907. 4 v., color.

[1633

Facsimile in portfolio of the entire manuscripts of item 1632; this is the richest example of a record of pre-Conquest culture made under the influence of European style.

F1219.S1313

———. *Historia general de las cosas de Nueva España*. México. P. Robredo. 1938. 5 v., il.

[1634

New edition of item 1632. Includes essay on Sahagún by Wigberto Jiménez Moreno, and (v. 5) the sections on gold work, leather work, and precious stones translated from the German of Eduardo Selser, with his notes.

F1219.S1316

———. *A history of ancient Mexico*. Nashville. Fisk university. 1932. 305 p., 2 il.

[1634a

Translation by Fanny R. Bandelier of item 1632.

F1219.S132

Sariñana, Isidoro. *Noticia breve de la solemne, deseada, ultima dedicacion del templo metropolitano de México*. México. Rodríguez Lupercio. 1668. 50 p., no il.

[1635

A souvenir of the dedication ceremony of the cathedral of Mexico (1667), with interesting description.

Scholes, France V. & Menéndez, Carlos R. *Documentos para la historia de Yucatán; primera serie, 1550–1560*. Mérida. Tipografía yucateca. 1936. 90 p., no il.

[1636

About a third of these documents from the Archivo de Indias have to do with the financing, building, or furnishing of churches and hospitals in Yucatan.

F1376.S48

Schottelius, Justus W. *Zur geschichte der franziskaner in Mexico (Ibero-*

amerikanisches archiv, Berlin, v. 8, no. 4, jan. 1935, p. 361–369, no il.)

[1637

The author discusses the works of Fernando Ocaranza on the Franciscans in New Spain, discussing especially the importance of the missionaries in the organization of the Spanish colonial empire and the distinction between the early Franciscan missions and the mission-states of the Jesuits.

F1401.I24

Sigüenza y Góngora, Carlos, de. *Glorias de Querétaro en la nueva congregación eclesiástica de María Santísima de Guadalupe*. México. Vda. de Bernardino Calderón. 1680. 80 p., no il.

[1638

Contains a certain amount of descriptive material.

Tello, Antonio. *Libro segundo de la Crónica miscelánea en que se trata de la conquista espiritual y temporal de la santa provincia de Xalisco en el Nuevo reino de Galicia y Nueva Viscaya y descubrimiento del Nuevo México*. Guadalajara. República literaria. 1891–1898. 886 p., no il.

[1638a

The only remaining part of an important chronicle of the conquest, colonization, and missionary activities in Jalisco and the north. Parts of it (chap. 8–39) were published earlier by García Icazbalceta in the *Colección de documentos para la historia de México* (Madrid. 1858–1860, v. 2, p. 2–343). It was written in the middle of the 17th century by a Franciscan.

F1296.T27

Toussaint, Manuel. *Oaxaca*. México. Cultura. 1926. 114 p., 16 il.

[1639

Brief evocative pen-pictures, with some miniature woodcuts.

F1391.O12T6

Velázquez, Primo Feliciano. *Colección de documentos para la historia de San Luis Potosí*. San Luis Potosí. 1897–1899. 4 v., no il.

[1639a

Information on convents and parishes in Zacatecas.

F1336.V32

Villa, Agustín F. *Breves apuntes sobre la antigua escuela de pintura en Méxi-*

co y algo sobre la escultura con prólogo y notas de Alfonso Toro. 2 ed. México. D. Quijote. 1919. 97 p., 17 il. [1639b]

A 19th-century text (1 ed. Léon. 1884) giving a brief statement on each artist; based largely on Couto. Valuable notes on colonial engravers.

Villa-Señor y Sánchez, José Antonio de. Teatro americano, descripción general de los reynos, y provincias de la Nueva-España. México. Viuda de D. J. Bernardo de Hogal. 1746-1748. 2 v., 2 il. [1640]

Valuable source material for the location and description of colonial buildings.

F1211.V72

Kiménez, Francisco. Historia de la provincia de San Vicente de Chiapa y Guatemala de la Orden de predicadores. Guatemala. Nacional. 1931. 3 v., no il. [1641]

See item 1556.

F1466.X7

Zavala, Silvio & Castelo, María. Fuentes para la historia del trabajo en Nueva España. México. Fondo de cultura económica. 1938-1941. v. 1-5, no il. [1641a]

Series of documents concerning labor from the Archivo general de la nación in Mexico, covering the years 1575-1604 in these first five volumes. A variety of them shed light on architectural matters in the colonial period.

F1231.228

Zurita, Alonso de. Historia de la Nueva España. Colección de libros y documentos referentes a la Historia de America, v. 9. Madrid. V. Suárez. 1909. 534 p., no il. [1641b]

Primarily historical information, written in the 16th century; cursory, but covering a large territory. Parts of this were published earlier by García Icazbalceta in the *Nueva colección de documentos para la historia de México* (México. 1891. v. 3, p. 71-227); and also by Ternaux-Compans in *Recueil de documents* (Paris. Gide. 1840).

F1401.C68

Architecture

Acevedo, Jesús T. La arquitectura colonial en México (*Disertaciones de un arquitecto*. México. México moderno. 1920. p. 129-155, no il.) [1642]

Musings in the esthetic vein, about various colonial buildings and the meaning of their style.

Adams, Charles Gibbs. Window grilles of old Mexico (*California arts and architecture*, Los Angeles, v. 43, feb. 1933, p. 17-18, 5 il.) [1643]

Illustrates the interesting "wooden awnings" of Mazatlán.

NA1.A34

Alfaro y Piña, Luis. Relación descriptiva de la fundación, dedicación, etc., de las iglesias y conventos de México. México. Villanueva. 1863. 350 p., no il. [1644]

Historical information about the religious foundations of Mexico, arranged in an orderly way. The material is traditional rather than documentary, but as such is important.

BX4610.A1A4

Álvarez, Manuel Francisco. Las catedrales de México y Puebla (*Memorias de la Sociedad científica "Antonio Alzate,"* México. v. 37, no. 7-12, abr. 1921, p. 443-515, 33 il.) [1645]

Placing the two cathedrals in the evolution of the Spanish cathedral; a thorough study of their construction and form.

Q23.A6

—. Las fachadas de los edificios y la belleza de las ciudades (*Anales de la Secretaría de comunicaciones y obras públicas*, ser. 3, v. 3, 1921, 122 p., il.) [1646]

Issued also as a pamphlet (México. Departamento universitario y de bellas artes. 1921).

NA203.A5

Álvarez Cortena, M. & Le Duc, Alberto. Sagrario de México (*Archivo español de arte y arqueología*, v. 11, no. 35, en.-abr. 1935, p. 97-101, 3 il.) [1647]

Plans, measurements and history of the *sagrario* of the cathedral of Mexico, erected by Lorenzo Rodríguez, 1749-1768.

N7.A7

Anderson, Adelaide. In Mexico there was . . . (*Country life*, New York, v. 71, no. 4, feb. 1937, p. 56-57, 6 il.)

[1648]

The house of I. Fabela in San Ángel, said to be of the 16th century. Excellent photographs of all aspects.

S1.C85

Angulo Íñiguez, Diego. La capilla del Pocito de Guadalupe (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 161-165, 3 il.)

[1649]

Relating the plan of the Capilla del Pocito, and that of the destroyed Santa Brígida in Mexico to an octagonal chapel of Serlio, the author makes the point that Spanish baroque was original in its decorative devices rather than structurally.

N6502.A7

———. The mudéjar style in Mexican architecture (*Ars islamica*, Ann Arbor, v. 2, no. 2, 1935, p. 225-230, 4 il.)

[1650]

An account of wood ceilings, ribbed vaults, *lacerías*, and other Islamic motives in Mexican colonial architecture, prepared by the foremost Spanish historian of Hispanic American colonial art. Bibliography.

N6260.A3

———. El palacio de los virreyes de Méjico anterior a 1692 (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 145-152, 2 il.)

[1651]

Discussion of the sources of information about the early form of the National Palace in Mexico: two 16th century plans, the drawing of Simón de Castro, the description of Saríñana, and—here published for the first time—two views from a screen in a private collection, presumably in Spain.

N6502.A7

Ayres, Atlee B., Mexican architecture; domestic, civil, and ecclesiastical. New York. Helburn. 1926. 158 p., 426 il.

[1652]

This book is valuable for the number and variety of its architectural illustrations; the two pages of text are insignificant, and the illustrations are often inaccurately or incompletely identified.

NA750.A8

Azcortia, Francisco X. Reseña de la ciudad de Xalapa. Xalapa? 1935. 62 p., 10 il.

[1653]

Contains information on the founding and building of colonial churches.

F1391.J2A88

Barton, Mary. Impressions of Mexico with brush and pen. London. Methuen. 1911. 160 p., 16 il., color.

[1654]

Of interest for its colored plates of colonial churches.

F1215.B29

Baxter, Sylvester. La arquitectura hispano colonial en México. México. 1934. 219 p., 156 il.

[1655]

Spanish translation of item 1657, prepared by Federico E. Mariscal, León Felipe and Manuel Toussaint, with notes and introduction by Toussaint.

NA753.B45

———. The passing of the House of the Tiles (*Architectural record*, New York, v. 46, no. 5, nov. 1919, p. 493-496, 2 il.)

[1656]

A protest on the purchase of a Mexican palace for a restaurant and store.

NA1.A6

———. Spanish-colonial architecture in Mexico. Boston. J. B. Millet. 1901. 236 p., 74 il., plans.

[1657]

A pioneer survey with photographs by Henry Greenwood Baxter and plans by Bertram Grosvenor Goodhue. There are sections on sculpture and painting. This edition, known as the Gómez de Mora, has small photographs in the text which are printed in various colors.

NA753.B4

———. Spanish-colonial architecture in México. Boston. J. B. Millet. 1901. 12 v., 200 il., 8 color, plans.

[1658]

This, the "Tresguerras edition," of item 1657, has a portfolio of handsome mounted photographs and plans. The illustrations vary somewhat in different copies.

NA753.B3

Benítez, Fernando. Tiripitfo, lugar de oro (*Romance*, México, v. 1, no. 5, 1 abr. 1940, p. 10, 5 il.)

[1659]

Some rare photographs of the Augus-

- tinian college and church.
DLC
- Benítez, José R.** Alonso García Bravo, planeador de la ciudad de México y su primer director de obras públicas. México. Compañía de fomento y urbanización. 1933. 29 p., 2 il., plans. [1660
Interesting documentary research on the first plans of the Mexican capital.
———. La capilla de la Concepción Cupeopan de la ciudad de México (*Anales del museo nacional*, ep. 4, v. 8, no. 1, p. 374–385, 4 il.) [1661
Investigation of the myths attached to this chapel of the nuns of the Concepción with a description of its structure and decoration.
DLC
———. Las catedrales de Oaxaca, Morelia y Zacatecas; estudio de arqueografía comparada. Monografías históricas mexicanas, no. 1. México. Talleres gráficos de la nación. 1934. 63 p., 20 il. [1662
Includes plans and measured drawings.
NA5250.B4
- Bossom, Alfred Charles.** An architectural pilgrimage in old Mexico. New York. S. Scribner's sons. 1924. 10 p., 114 il. [1663
A very fine collection of architectural photographs from all over Mexico including many rare details. Arranged by categories.
NA750.B6
- Breve descripción del obispado de Michoacán; finales del siglo XVIII** (*Boletín del Archivo general de la nación*, México, v. 11, 1940, p. 123–145, no il.) [1664
An account including a list of parishes, of unknown authorship.
F1203.M563
- Buschiazzo, Mario J.** Las capillas abiertas para indios (*Lasso*, Buenos Aires, v. 7, no. 5, nov. 1939, p. 291–302, 10 il., and plans) [1665
A very important analysis of types of the open chapel, with plans and a bibliography.
F2801.L36
Published also as a pamphlet (Buenos Aires. Beutelspacher. 1939)
DLC
- Reprinted in *Arquitectura*, Habana (v. 5, no. 45, abr. 1937)
NA5.A84
- Butler, Sara (Mrs. John Wesley).** Historic churches in Mexico. New York & Cincinnati. Abingdon. 1915. 254 p., 48 il. [1666
Popular accounts of famous cathedrals and churches, as shrines of history and folklore.
F1210.B98
- Butt, Archibald.** Early Spanish arches in Mexico (*Century*, New York, v. 60; no. 2, june 1900, p. 224–225, 1 il.) [1667
Brief notice of Tlalmanalco. The author wrongly refers to it as a cathedral.
AP2.C4
- Cabrera, Heraclio.** Querétaro colonial; Don Ignacio Casas, un grande ingenio olvidado; notas para un estudio. Querétaro. 1920. 24 p., 26 il. [1668
An uncritical biography of a local architect with badly reproduced illustrations.
MHFo
- Carpenter, Frank George.** Mexico. Garden City. Doubleday, Page. 1924. 287 p., 125 il. [1669
General description of colonial architecture; many good photographs of old buildings.
F1234.C25
- Carreño, Alberto María.** La arquitectura y la ingeniería coloniales, México. Murguía. 1918, 30 p., 10 il.) [1670
An address to the Asociación de ingenieros y arquitectos, May 1918, in Mexico. Pointing out that the term "ingeniero" was unknown in the colonial period, the author seeks to define by quotations from documents such titles as "alarife," "arquitecto," "maestro mayor."
NA750.C3
- . La Plaza mayor de México a mediados del siglo XVI (*Divulgación histórica*, México, v. 1, no. 11, 15 sept. 1940, p. 505–511, 5 il.) [1671

Interesting juxtaposition of old maps and recent excavations.

DLC

Catedral de México (*Boletín de la Sociedad mexicana de geografía y estadística*, México, v. 8, 1860, p. 164-166, no il.) [1671a]

An early brief account of the cathedral's construction.

A1201.S67

Les cathédrales du Nouveau Monde; Mexique (*Bulletin de l'Union panaméricaine*, Washington, v. 9, no. 6, p. 261-273, 14 il.) [1672]

General remarks about Mexican cathedrals with useful illustrations.

F1403.B96

Cathedrals of the New World; Mexico (*Bulletin of the Pan American union*, Washington, v. 42, no. 1, jan. 1916, p. 85-95, 14 il.) [1673]

Illustrations from item 1672; no text.

F1403.B955

Cervantes, Enrique A. "El calvario" de la ciudad de Cuernavaca (*Universidad*, México, v. 4, no. 20, set. 1937, p. 29-32, 5 il.) [1674]

A shrine here attributed to the 16th century; carefully described and illustrated.

AP63.U58

———. Convento franciscano de Cuernavaca (*Nuestro México*, México, v. 1, no. 5, abr. 1932, p.46-47 & 74,3 il.) [1675]

A study based on religious chronicles.

———. Edificio de la "Real caja" "Obispado viejo" de la ciudad de San Luis Potosí (*Universidad*, México, v. 4, no. 18, jul. 1937, p. 6-9, 9 il.) [1676]

Dates, photographs, plans, and a drawing.

AP63.U58

———. Los templos de Oaxaca (*Nuestro México*, México, v. 1, no. 2, 1932, p. 17-20, 6 il.) [1677]

Churubusco (*Azulejos*, México, v. 1, no. 4, nov. 1921, p. 22-26, 6 il.) [1678]

Photographs of the convent, including details of the tiles.

Cornejo Franco, José. Guadalajara colonial. Guadalajara. Cámara comercial. 1938. 48 p., 50 il. [1679]

A portfolio of reproductions of the buildings of Guadalajara, with a text about its foundation and colonial history.

F1391.G9C67

Cortés, Antonio. Valenciana (Guanajuato, México). México. Secretaría de educación pública. 1933. 95 p., 109 il. [1680]

The reproductions in this volume (60 of them full-page plates) are invaluable. There is an essay on the *Puebla de Valenciana y su templo*; and the *Templo de San Cayetano en Valenciano*; also one about the mines.

Cortés, Antonio & García, Genaro. La arquitectura en México; iglesias. México. Museo nacional. 1914. 32 p., 130 il. [1681]

Photographs of colonial buildings, with brief historical notes. Reproductions are not ideal in quality, but of great interest. A second volume is by Federico Mariscal (item 1734).

NA5250.M4

———. Iglesia de Santo Domingo en la ciudad de Oaxaca y capilla del Santo Cristo en Tlacolula, estado de Oaxaca. México. 1924. 44 il.

[1681a]

Portfolio with large plates; notes by Genaro García.

Cuevas, José Luis. La ciudad de Querétaro (*El arquitecto*, México, v. 1, no. 2, oct. 1923, p. 7-14, 18 il.) [1682]

Plans and photographs of churches of the city.

NA5.A75

De Forest, Lockwood. Mexican churches (*Century*, New York, v. 76, no. 4, may 1908, p. 27-31, 4 il.) [1683]

Atmospheric photographs by Henry Ravell of the Pocito de Guadalupe, a ruined church at Monterrey, and two churches at Churubusco. The text is slight and general.

AP2.C4

Descripción geográfica del distrito del obispado de Tlascala mediados del siglo XVI (*Boletín del Archivo general de la nación*, México, v. 10, 1939, p. 435-454, no il.) [1684]

A contemporary list of the *pueblos cabeceras* of the bishopric of Tlax-

ala, edited by Edmundo O'Gorman.
F1203.M563

Domínguez Illanes, Tomás. El acueducto de Zempala (*Divulgación histórica*, México, v. 2, no. 9, 15 jul. 1941, p. 452-455, no il.) [1685

The history and construction of the aqueduct of Fray Francisco Tembleque.

DLC

Doorway and entrance, parish church, Mérida (*Pencil points*, New York, v. 15, no. 5, may 1934, p. 227-8, 2 il.) [1686

Photographs of two unidentified church doors, by Kenneth Clark.

NA1.P4

Durán, Daniel. Capilla del Rosario; guía artística para visitarla. Chapel of the Rosary; artistic guide for visitors. Puebla. Sociedad Acción pro-Puebla. 1938. 108 p., il. [1186a

Superficial guide; text in Spanish and English.

NA5257.P8D8

Enciso, Jorge. El convento de Actopan (*Archivo español de arte y arqueología*, Madrid, v. 11, no. 35, en.-abr. 1938, p. 67-71, 34 il.) [1687

A brief account of a great Augustinian convent in Hidalgo, begun in 1546 by Padre Fray Andrés de Mata, and its painted Renaissance frescoes.

N7.A7

———. A handsome colonial residence (*Mexican art and life*, Mexico, no. 4, oct. 1938, p. 20-21, 6 il.) [1688

Cursory discussion, with general description and undocumented datings, of the 18th-century residence known as the "Casa de la marquesa de Uluapa." See also item 1794.

F1201.M45

Escalante y Colombres, Manuel de. Copia de satisfacción informativa por la real fabrica material de esta santa yglesia cathedral metropolitana de México. México. 1695. 30 p., no il. [1688a

Contains some information on the building of the cathedral.

Escontria, Alfredo. Breve estudio de la obra y personalidad del escultor y

arquitecto Don Manuel Tolsa. México. Ingeniería y arquitectura. 1929. 159 p., 99 il. [1689

A monograph of real importance on the outstanding artistic personality of the late 18th century in Mexico. The author is slightly over-generous in making attributions.

NB259.T6E8

Esteva, Adalberto A. México pintoresco; antología de artículos descriptivos del país. México. La Europea. 1905. 253 p., il. [1690

Brief essays, some on colonial buildings, sculpture, and cities. *Las estaciones en el valle de México*, by A. García Cubas; *Convento de la Merced*, by J. Laverriere; *Puerto lateral de San Francisco*, by M. Orozco y Berra; *La estatua de Carlos IV*, by L. González Obregón; *La Alhóndiga de granaditas*, and *Ruinas de Tlalmanalco* by M. Orozco y Berra, are some of those most specifically dealing with colonial art.

F1215.E79

Fernández, Justino. El Hospital real de los Indios de la ciudad de México. (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 3, 1939, p. 25-47, 10 il.) [1691

An unusually fine monograph on a great 18th-century building and its church (El Divino Salvador) based on documents and early plans. The work takes on added value because both monuments have recently been demolished.

N16.M5

———. Santa Brígida de México (*Congreso internacional de historia de América, II, Buenos Aires, 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 438-454, 13 il., 5 plans) [1692

Description, with historical data, of a demolished church of great charm; the author agrees with Angulo Íñiguez that its architect was Luis Díez Navarro.

E11.C842

Fernández Ledesma, Enrique. Arrogancia de Tresguerras (*El arquitecto*, México, ser. 2, nov. 2, no.-dic. 1933,

- p. 14-16 & 24-26, 4 il.) [1693]
An elegant biographical essay. Reproductions of three of the architect's engravings and a photograph of the Caja de Agua in San Luis Potosí.
- Flower, W. P.** Mexican motif: Casa Alvarado (*Bulletin of the Pan American union*, Washington, v. 71, no. 4, apr. 1937, p. 317-324, 7 il.) [1694]
A good description of the so-called Alvarado house at Coyoacan and its furnishings.
F1403.B955
- . Mexican motif; Casa Alvarado (*Mexican art and life*, Mexico, no. 1, jan. 1938, p. 11-13, 4 il.) [1695]
Views of a charming colonial house and its garden.
F1201.M45
- Fundación y descripción del convento de N. P. S. Francisco en México** (*Divulgación histórica*, Mexico, v. 2, no. 6, 1 abr. 1941, p. 290-294; no. 7, 15 abr. 1941, p. 347-350, no il.) [1696]
From an unpublished 17th-century manuscript attributed to Fr. Agustín de Vetancurt.
DLC
- Gante, Pablo C. de.** Mudéjar reminiscences in Querétaro (*Mexican art and life*, Mexico, no. 5, jan. 1939, p. 10-13, 9 il.) [1697]
Architectural details from Querétaro which illustrate the Islamic strain in Spanish colonial art, with brief text.
F1201.M45
- . The noble architecture of Morelia (*Mexican art and life*, Mexico, no. 3, july 1938, p. 18-20, 4 il.) [1698]
Sympathetic description of the 18th century architecture of a provincial capital, unusually homogeneous in style.
F1201.M45
- García, José Maria.** La catedral de Puebla (*Boletín de la Sociedad mexicana de geografía y estadística*, México, v. 8, 1860, p. 175-177, no il.) [1698a]
An early description of the building and its construction.
F1201.S67
- García Granados, Rafael.** Calpan (*Universidad de México*, México, v. 1, no. 5, mar. 1931, p. 370-376, 6 il.) [1699]
Brief historical and descriptive notes on the Franciscan monastery of San Andrés, with pictures of the *posas*.
AS63.V6
- . Capillas de indios en Nueva España, 1530-1605 (*Archivo español de arte y arqueología*, Madrid, v. 11, no. 35, en.-abr. 1935, p. 3-29, 32 il.) [1700]
A carefully prepared account of the open chapels for Indians which are unique in Mexican 16th-century architecture. There is a rich bibliography of ecclesiastical source material.
N9.A7
- García Preciat, José.** La catedral de Campeche (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 6, 1940, p. 9-38, 19 il.) [1701]
A very fine and unusually complete study of a great 17th-century building. The plans and elevations were prepared by the author for the Secretaría de hacienda. Bibliography.
N16.M5
- . La catedral de Mérida (*Archivo español de arte y arqueología*, Madrid, v. 11, no. 35, en.-abr. 1935, p. 73-93, 11 il.) [1702]
A detailed history, based on documents, of one of the great Renaissance churches of Mexico, built by Juan Miguel de Agüero, 1562-1598. There are plans and elevations of the cathedral.
N7.A7
- Garrison, George Richard & Rustay, George W.** Mexican houses. New York. Architectural book. 1930. 15 p., 173 il., plans. [1703]
Splendid photographs of Mexican colonial dwellings of the less imposing sort, with a wealth of details and measured drawings.
NA7244.G3
- Gillpatrick, Owen Wallace.** The man who likes Mexico. New York. Century. 1911. 374 p., 69 il. [1704]
Old photographs of colonial churches and highly personal descriptions of them.
F1215.G48

- Giuria, Juan.** La arquitectura colonial en Méjico (*Arquitectura*, Montevideo, v. 14, no. 133, dic. 1928, p. 268-279, 12 il.) [1705]
Lecture in the Universidad de Montevideo; an architect's review of the main currents in Mexican architecture.
NA5.A81
- Goldsmith, Margaret O.** Casa Mañana, Mrs. D. Morrow's winter home at Cuernavaca (*House and garden*, New York, v. 74, no. 12, dec. 1938, p. 32-5 & 73, 6 il.) [1706]
Good views of interiors and gardens of a remodelled colonial house.
NA7100.H6
- Gómez de Orozco, Federico.** Crónicas de Michoacán. México. Universidad nacional autónoma. 1940. 211 p., il. [1707]
Selections from monastic chronicles with some information on earliest post-Conquest buildings.
F1306.G6
- González Obregón, Luis.** México viejo y anecdótico. París & Mexico. Vda. de C. Bouret. 1909. 298 p., no il. [1708]
The "Legajo primero" of this collection of historical sketches is called *Casas históricas*, and gives information about 8 historic houses of Mexico City.
F1386.G65
- Gutiérrez Dávila, Julián.** Memorias históricas de la Congregación de el oratorio de la ciudad de México. México. Superior gobierno. 1736. 316 p., 1 il. [1709]
Historical data on the foundation and erection of the oratory of San Felipe Neri in Mexico.
NN;PBL;RPJCB
- Holway, Mary Gordon.** Art of the Old World in New Spain and the mission days of Alta California. San Francisco. A. M. Robertson. 1922. 172 p., 29 il. [1710]
A sympathetic study of the missions in California in relation to Mexico, and of the colonial period in Mexico itself. Largely historical.
N6553.H6
- Homenaje al insigne arquitecto, don Francisco Eduardo Tresguerras, en el primer centenario de su muerte.** Guanajuato. Talleres linotipográficos del estado. 1933. 33 p., 22 il. [1711]
Not a scholarly biography, but useful until such a one is written. Poor illustrations.
NA759.T7H6
- Huey, Laurence M.** Woodcarvers of a lost mission (*Arts and decoration*, New York, v. 43, no. 4, nov. 1935, p. 26-29 & 48, 9 il.) [1712]
Fine photographs of the great church of San Ignacio de Kadukaman, founded in 1728 in Lower California which has unusual facade sculpture.
N1.A85
- Hume, Edgar Erskine.** El hospital de Jesús Nazareno de la ciudad de México, fundado en 1524 (*Gaceta médica de México*, México, v. 58, no. 4, ag. 1938, p. 1-10, 6 il.) [1713]
An historical sketch. Also published as a pamphlet, and in English in *Military surgeons* (1937) and in *Hospitals* (1937).
- Iglesia del Carmen** (*Estampas potosinas* San Luis Potosí, no. 2, 1939, p. 24-25, 4 il.) [1714]
Good photographs of the rich facade, an altar, and 2 interior doors of the Carmelite church of San Luis Potosi (1732-1764).
DLC
- Iguñiz, Juan B.** El colegio mayor de Santa María de Todos los Santos (*Estudiante*, México, v. 1, no. 3, nov. 1913, p. 70-73, 1 il.) [1715]
- Jenkins, J. F.** The glory of Mexico's cathedrals (*Travel*, New York, v. 57, oct. 1931, p. 6-12, il.) [1716]
Good illustrations.
G149.T73
- Jones, C. H.** Detail of the west front of the santuario de Ocotlán near Tlaxcala (*Architectural review*, New York, v. 70, no. 420, nov. 1931, p. 150, 1 il.) [1717]
Large photograph providing excellent details.
NA1.A67
- Kelemen, Pál.** Battlefield of the gods; aspects of Mexican history, art and exploration. London. G. Allen & Unwin. 1937. 212 p., 61 il. [1718]
Contains essays on the baroque in

Mexico, and the cathedral; excellent photographs.
F1219.K58

Kelsey, Albert. A gorgeous background (*Journal of the American institute of architects*, Washington, v. 14, no. 1, jan. 1926, p. 1-18, 23 il.; no. 2, feb. 1926, p. 57-68, 19 il.) [1719]
Fine photographs of important church facades and cupolas, altarpieces and choirstalls of colonial Mexico. The text is not important.
NA11.A452

Kilham, Walter H. Mexican architecture of the vice-regal period. New York. Longmans, Green. 1927. 221 p., 84 il. [1720]
A collection of photographs by a number of men, with descriptive text. Well documented, not penetrating.
NA753.K5

———. Mexican renaissance (*Architectural forum*, Boston, v. 37, no. 5, nov. 1922, p. 209-214, 9 il.; v. 38, no. 1, jan. 1923, p. 1-6, 11 il.) [1721]
Good photographs and plans of some of the supreme examples of Mexican baroque with a valuable text which analyzes the buildings from an architect's standpoint.
NA1.B2

Knight, Emerson. Churches of Mexico (*Architect and engineer*, San Francisco, v. 104, no. 1, jan. 1931, p. 43-55, 8 il.) [1722]
A brief descriptive text, with no effort to distinguish between the colonial churches illustrated.
NA1.A42

La Baume, Louis & Papin, William Booth. The picturesque architecture of Mexico. New York. Architectural book. 1915. 118 il. [1723]
Collection of handsome photographs of colonial architecture.
NA750.L3

Liaño Pacheco, Ana María. La catedral de Morelia (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 95-113, 4 il.) [1724]
An important study, based on documents in the Archivo de Indias, dating

the building and identifying its architects.
N6502.A7

Loa del jardín de Borda. México. Museo nacional de arqueología y etnografía. 1933. 10 p., 1 il. [1725]
A great rarity, an unpublished poem of 1783, describing the gardens. Edited by Manuel Romero de Terreros y Vinent.

Long, Edward T. Three Mexican cathedrals: Mexico, Puebla, and Guadalajara (*Apollo*, London, v. 10, no. 56, aug. 1929, p. 93-99, 8 il.) [1726]
Based on Sylvester Baxter (item 1658). No illustrations of Guadalajara.
N1.A255

Macedo y Arbeu, Eduardo. Los denue- estos impetuosos de Tresgueras el genial (*Azulejos*, México, v. 1, no. 2, set 1921, p. 27-30, 9 il.) [1727]
Popular biography of a great architect.

MacGregor, Luis. Cien ejemplares de plateresco mexicano (*Archivo español de arte y arqueología*, v. 11, no. 35, en.-abr. 1935, p. 31-45, 28 il.) [1728]

A catalogue of 100 examples of 16th century plateresque architecture in Mexico, principally in the states of Hidalgo, Michoacan, Mexico, Puebla, and Yucatan. Some 13 of the monuments are dated.

DLC

Maillefert, Alfredo. Laudanza de Michoacán: Morelia, Pátzcuaro, Uruapan. México. Universidad nacional. 1937. 148 p., 5 il. [1729]
Descriptions of the cathedral and Palacio del gobierno of Morelia.
F1306.M26

Marco Dorta, Enrique. El hospital de Belén en Guadalajara (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 124-144, 3 il.) [1730]
The history of the 18th-century buildings of the hospital in Guadalajara, introducing two new documents, one a plan.

N6502.A7

———. Juan de Herrera en la catedral de Méjico ((*Arte en América y Filipinas*, Sevilla, no. 1, 1935, p. 89-91, no il.) [1731]

- The part of Herrera in the first plans for the cathedral of Mexico, from a manuscript of 1788 in the Archivo de Indias.
N6502.A7
- . El palacio de los virreyes a fines del siglo XVII (*Archivo español de arte y arqueología*, Madrid, v. 2, no. 31, en-abr. 1935, p. 103-129, 8 il.) [1732]
An important historical monograph on the present National palace of Mexico, based on a manuscript album containing plans in the Archivo general de Indias at Seville.
N7.A7
- . Proyecto de Iniesta para el Sagrario de Méjico (*Arte en América y Filipinas*, Sevilla, no. 1, 1935, p. 91-93, no il.) [1733]
An abandoned project of the Mexican architect, Ildefonso Iniesta Vexarano for the Sagrario of the cathedral of Mexico.
N6502.A7
- Mariscal, Federico E.** La arquitectura en México; iglesias. México. Museo nacional. 1932. 60 p., 119 il. [1734]
This is volume 2 of the book *La arquitectura en México* (see item 1681).
- . De nuestros canjes; perfiles y siluetas coloniales (*Anales de ingeniería*, Bogotá, v. 31, no. 367-368, oct.-nov. 1923, p. 135-138, no il.) [1735]
Description of the silhouettes of Mexican colonial buildings. Reprinted from *Tricolor*, Mexico.
TA4.A5
- . Mexican colonial architecture. New York. L. F. White. 192-? 16 p., 6 il. [1736]
A condensed statement of the historical evolution of the style of the monuments.
NA5253.M3
- . El neo-clásico borbónico en México (*Artes plásticas*, México, no. 3, otoño 1940, p. 15-16, 5 il.) [1736a]
Good photographs of architecture by Tresguerras and Tolsa, with a brief text.
N7.A77
- Marquina, Ignacio.** Arquitectura cristiana del valle de Teotihuacán; la población del valle de Teotihuacán. México. Departamento universitario y de bellas artes, Dirección de talleres gráficos. 1921. p. 599-650. 65 il. [1737]
An architect's report with plans and photographs of some 13 colonial churches near Mexico City, including the convent of San Agustín Acolman.
NA5256.T4M3
- Martínez, Alfonso.** Puebla, colonial reliquarium of America. Puebla. C. G. González. 1939. 69 p., 58 il. [1738]
Valuable for its photographs of churches.
F1391.P9M3
- Maza, Francisco de la.** Convento de Sor Juana (*Divulgación histórica*, Mexico, v. 2, no. 5, 15 mar. 1941, 0. 244-248, 2 il.) [1739]
Notes on the church and convent of San Jerónimo.
DLC
- Medel M., José V.** La capilla del Rosario. Puebla. Puebla. 1940. 154 p., 23 il. [1740]
A valuable monograph, full of historical details with fair illustrations of the painting and sculpture.
NA5257.P8M4
- . The chapel of the Rosary. Puebla. Puebla. 1940 ? [1741]
The English translation of item 1740.
- . The convent of Santa Monica; Puebla. Puebla. n. d. 165 p., 41 il. [1742]
The English translation of item 1743.
DLC
- . El convento de Agustinas recoletas del título de Santa Mónica, hoy museo de arte religioso. Angelopolis. Editorial Puebla. 1939. 80 p., 41 il. [1743]
A guide to a special museum of convent life, with one of the richest collections of colonial painting in Mexico.
BX2532.P8S3
- Mexican huertas** (*House and garden*, New York, v. 72, no. 4, apr. 1940, p. 72-75, 8 il.) [1744]
Though mainly botanical, this article

has some fair photographs of old garden buildings.

NA7100.H6

Mexico, Ayuntamiento. Colección de documentos oficiales relativos a la construcción y demolición del Parián y a la propiedad reconocida e incontestable que tuvo el excmo. Ayuntamiento de México en aquel edificio. México. I. Cumplido. 1843. 97 p., no il. [1745]

Contains some information on colonial buildings of Mexico City.

F1386.M61

Mexico, Dirección de monumentos coloniales. Edificios coloniales artísticos e históricos de la República Mexicana que han sido declarados monumentos. México. Cultura. 1939. 259 p., 154 il. [1746]

A catalog of 447 national monuments of colonial architecture, many of which are illustrated, briefly described and dated. Prepared by Jorge Enciso, Lauro E. Rosell and Leopoldo Martínez Cosío. Valuable, although illustrations are small and there are inaccuracies in the text.

NA753.A5

———. Three centuries of Mexican colonial architecture. New York. D. Appleton-Century. 1933. 150 p., 156 il. [1747]

New York edition of item 1748. Text in English and Spanish.

NA753.A5 1933

———. Tres siglos de arquitectura colonial. México. Talleres gráficos de la nación. 1933. 150 p., 156 il. [1748]

A brief introductory text (printed in both Spanish and English) with a series of photographs of 55 colonial buildings which, though poorly reproduced, are of the highest interest.

NA750.A5

Mexico, Dirección general de bienes nacionales. Catálogo de construcciones religiosas del estado de Hidalgo. México. Talleres gráficos de la nación. 1940. 2 v., map, plans, il. [1749]

Two monumental volumes presenting the religious buildings of the state of Hidalgo, the result of an official commission which surveyed the sites in

1929-1932. Some 383 buildings are listed. Plans of each are published, and in most cases photographs. The engineer in charge was Luis Azcue y Mancera, the architect, Justino Fernández, who made most of the plans and measured drawings. There is a bibliography and a brief introduction by Manuel Toussaint. The buildings are arranged by municipios, and accompanied by historical and descriptive notes.

NA5256.H5A5

Mexico, Dirección general de las bellas artes. La catedral y el sagrario de México. Monografías mexicanas de arte, no. 1. México. 1917. 32 p., 80 il. [1750]

A picture-book, with short text by Manuel Toussaint in Spanish, English and French.

NA5257.M4C8

Mexico, Inspección general de monumentos artísticos. Iglesias y conventos de la ciudad de México. Monografías mexicanas de arte, no. 3, Mexico. Talleres gráficos de la nación. 1920. 67 p., 97 il. [1751]

Pictures and brief notes on the history of thirty-six colonial ecclesiastical buildings in Mexico City. Text in Spanish, English and French, with bibliography. Illustrations profuse but mediocre.

NA5257.M4A5

———. Iglesias y conventos de la ciudad de México. Monografías mexicanas de arte, no. 3. 2 ed. Mexico. Cultura. 1934. 78 p., 94 il., plans. [1752]

Corrected edition of item 1751.

NA5257.M4A5 1934

Mexico, Instituto nacional de antropología e historia. Una casa habitación del siglo XVIII en la ciudad de México. México. 1939. 71 p., 28 il., 6 color. [1753]

No. 18, calle de la Montesilla (now Cinco de Febrero) is here presented by Roberto Álvarez, Jorge Enciso, and Alberto Le Duc, in a series of detailed architectural drawings. Of special interest are the colored illustrations of pictorial tiles.

NA7244.C3

Mexico, Ministerio de instrucción pública y bellas artes. El Palacio de minería. México. 1910. 26 p., 23 il.

[1754]

A good text with plans and illustrations of this important late colonial building, prepared by Manuel F. Álvarez. Bibliography.

NA4425.M6M6

Mexico, Secretaría de hacienda. Iglesias de México. México. 1924-27. 6 v., il.

[1755]

A series of 6 folio volumes, dealing with various aspects of Mexican ecclesiastical architecture, here listed separately under the three joint authors: Murillo, Gerardo (Dr. Atl, *pseud.*), v. 1, 3, 4, 5, 6 (items 474, 1758, 1760, 1761, 1980); Toussaint, Manuel, v. 2, 6 (items 474, 1826) and Benítez, J. R., v. 6 (item 474).

NA5250.M7

Morrow, Elizabeth. Casa Mañana. Croton Falls, N. Y. Spiral. 1932. 74 p., 48 il., plans.

[1756]

A description of a restored colonial house, with photographs of its furnishings, and plans and drawings of its rooms and garden by William Spratling.

NA7246.68M6

Muñoz G., A. La iglesia de la Santísima Trinidad de la ciudad de México, y los retablos de las fachadas del Sagrario metropolitano y de la iglesia de Tepotzotlán (*El arquitecto*, México, ser. 2, no. 1, oct. 1923, p. 23-24, 15 il.)

[1757]

A fine study based on measured drawings and models.

Murillo, Gerardo (Dr. Atl., *pseud.*). Cúpulas (*Iglesias de México*, v. 1. México. Secretaría de hacienda. 1924. 95 p., 96 il.)

[1758]

A series of illustrations (photographs and paintings) of Mexican domes, accompanied by an appreciative commentary.

NA5250.M7

———. Iglesias de México. México. Secretaría de hacienda. 1924-27. 6 v., il.

[1759]

See item 1755.

———. Tipos poblanos (*Iglesias de*

México, v. 4. Secretaría de hacienda. 1925. 94 p., 51 il.

[1760]

General characteristics of the baroque style of the state of Puebla. Many churches are illustrated (sketches and photographs) with brief notes on construction.

NA5250.M7

———. Tipos ultra-barrocos; valle de México (*Iglesias de México*, v. 3. México. Secretaría de hacienda. 1925. 98 p., 47 il.)

[1761]

General comments on the baroque style in Spain and in Mexico, with a superficial arrangement into categories and good illustrations, especially of La Santísima, La Enseñanza, and the Sagrario metropolitano in Mexico City.

NA5250.M7

Muro Orejón, Antonio. Alonso Rodríguez, primer arquitecto de las Indias (*Arte en América y Filipinas*, Sevilla, no. 1, 1935, p. 76-93, no il.)

[1762]

A general review of information on the career of Alonso Rodríguez, an architect of the cathedral of Sevilla, who is thought to be the first architect to draw plans for the Spanish buildings in the West Indies.

Nebbia, Ugo. Vecchie chiese messicane (*Emporium*, Bergamo, v. 69, no. 412, apr. 1929, p. 209-226, 21 il.)

[1763]

Good photos of all kinds of baroque churches. Text is less important.

AP37.E5

Noticias relativas a la formación de la colegiata de Guadalupe (*Boletín de la Sociedad mexicana de geografía y estadística*, México, v. 8, 1860, p. 167-174, no il.)

[1764]

An early and elaborate account of the construction of the building.

F1201.S67

Nuttall, Zelia. Datos históricos relativos a la llamada "Casa de Cortés" o Casa municipal en Coyoacán. México. Secretaría de gobernación. 1922. 34 p., 2 il.

[1765]

F1391.C75N9

Ocaranza, Fernando. El Imperial colegio de Indios de la Santa Cruz de Santiago Tlatelolco. México. 1934. 220 p., il.

[1766]

The history of the building of a great colonial foundation, based on documents in the Biblioteca nacional de México.

LE9.M5C5627

Octava maravilla del Nuevo Mundo en la gran capilla del Rosario. Puebla. Plantiniana de Diego Fernandez de León. 1690. 208 p., 1 il. [1767
Seven sermons preached on the occasion of the Octave celebration of April 1690, in the Capilla del Rosario of the Dominican convent in Pueblo, including a full description of the chapel as well as the ceremonies attendant upon its dedication. The book has been attributed to Fray Diego Gorospe Irala.

O'Gorman, Edmundo. Reflexiones sobre la distribución colonial de la ciudad de México (*Boletín del Archivo general*, México, v. 9, 1938, p. 787-815)

[1768

Paper presented at the 16th International congress of planning and housing. Documentary basis for knowledge of the colonial city.

F1203.M563

Old churches in Mexico (*Century*, New York, v. 87, no. 5, feb. 1914, p. 592a-592d, 4 il.) [1769

Photographs by Henry Ravell of some churches in the mining district of northern Mexico.

AP2.C4

Ontañón, Eduardo de. La catedral desconocida (*Hoy*, Mexico, v. 16, no. 202, 4 en. 1941, p. 66-67, 5 il.)

[1770

Description of some little known treasures of the cathedral of Mexico.

DLC

Orozco y Berra, Manuel. Memoria para el plano de la ciudad de México. México. Ministerio de fomento. 1867. 231 p., 1 map. [1771
An old guidebook of value because of the date of its descriptions of colonial buildings.

F1386.074

P., A. La Escuela nacional preparatoria (*El arquitecto*, México, ser. 2, no. 3, abr. 1925, p. 1-30, 28 il.) [1772
Very richly illustrated with photo-

graphs, measured drawings of details and plans. Nothing on the frescoes.

Paine, Frances F. La casita en Cuernavaca; the Mexican home of D. W. Morrow (*House beautiful*, Boston, v. 70, no. 8, oct. 1931, p. 326-9, 340 & 342, 8 il.) [1773

The best photographs of this restored 16th century house.

NA7100.H65

Palacio y B., Luis del Refugio de. Visita de curioso al convento de Huexotzingo, Cholula. Guadalajara. Paragón. 1937. 107 p., il. [1774

Delightful description of the Franciscan monastery.

DLC

Palacios, Enrique Juan. Iglesias mexicanas. México. Müller hnos. 1920. 48 p., 48 il. [1775

An album of views of the most imposing churches of Mexico, with some interior detail, described in historical and popular terms.

NA5250.P3

———. Las iglesias olvidadas; San Francisco Acatepec (*Anales de ingeniería*, Bogotá, v. 31, no. 363-364, jun-jul. 1923, p. 54-57, 1 il.) [1776
A poetic description of a Mexican colonial church. Reprinted from *Tricolor*, Mexico.

TA4.A5

Parra H., Fernando. La arquitectura colonial en la población de Xochimilco, D. F. (*Revista mexicana de sociología*, México, mayo-jun. 1939, 11 p., il.) [1777

Special attention to the Convento de San Bernadino, the Capilla del Rosario and a private house, calle Guerrero 4.

DPU

Peabody, Henry Greenwood. Mexican scenery and architecture. Pasadena. 1932. 23 p., no il. [1778

Text of a lecture to accompany 74 slides, most of which represent colonial architecture.

F1215.P38

Pérez-Verdía, Benito Javier. Veracruz el primer puerto mexicana (*Boletín de la Unión panamericana*, Washington, v. 48, no. 1, en 1919, p. 6-20, 11 il.)

[1779

- Contains photographs of the principal colonial buildings.
F1403.B957
- Petucio, Augusto.** Las obras ejecutadas en el Palacio nacional, (*El arquitecto*, México, ser. 2, no. 10-11, 1926, p. 15 & 18 & 30 & 32, 15 il.) [1780
Measured drawings of all details of the added story.
- Ramos, Roberto.** Convento de San Juan Zitácuaro, Michoacán (*Divulgación histórica*, México, v. 1, no. 5, 15 mar. 1940, p. 194-195, no il.) [1781
Résumé of 5 documents, now at the Biblioteca nacional, on the building of the monastery.
DLC
- Ramsey, Leonidas Willing.** Time out for adventure: let's go to Mexico. Garden City. Doubleday, Doran. 1934. 315 p., 67 il. [1782
There is a chapter devoted to the architecture of Francisco Eduardo Tresguerras (p. 84-91) written in a popular and conversational vein.
F1215.R19
- Reglamento e instrucción para los presidios que se han de formar en la linea del frontera de la Nueva España.** México. J. A. de Hogal. 1773. 132 p., no il. [1783
Important for colonial fortifications.
F1231.S73
- Relación historica de la fundacion de este convento de nuestra señora del Pilar, compañía de Maria llamada vulgarmente la Enseñanza en esta ciudad de México.** México. F. de Zúñiga y Ontiveros. 1793. 165 p., 1 il. [1784
Historical information about an important convent of colonial Mexico.
BX4705.A9C7
- Remesal, Antonio de.** Historia de la provincia de S. Vicente de Chyapa y Guatemala de la Orden de nro glorioso padre sancto Domingo. Madrid. F. de Angulo. 1619. 784 p., no il. [1785
Important for its information on the 16th-century architecture of Chiapas.
F1466.R377
- . Historia general de las Indias Occidentales y particular de la gobernación de Chiapa y Guatemala. Madrid. F. de Abarca y Angulo. 1620. 794 p., no il. [1785a
New edition (under different title) of item 1785.
F1466.R38
- . Historia general de las Indias Occidentales, y particular de la gobernación de Chiapa y Guatemala. Biblioteca Goathemala de la Sociedad de geografia e historia, v. 4-5. Guatemala. 1932. 2 v., il. [1785b
New edition of item 1785a.
F1466.R383
- La República Mexicana; estados del norte: Sonora—Chihuahua—Coahuila—Nuevo León—Tamaulipas.** México. Vda. de C. Bouret. 1920. 5 v. in 1, il, maps in color. [1786
Some rare photographs of local colonial churches.
F1215.R42
- Revilla, Manuel G.** Desperfectas y restauración de la catedral (*Arte y ciencia*, México, v. 6, no. 15, jun. 1905, p. 234-236, no il.) [1787
Some 19th-century attempts at restoration of the Cathedral of Mexico, by Agustín Paz and other architects.
- Ricard, Robert.** La "conquête spirituelle" du Mexique. Travaux et mémoires de l'Institut d'ethnologie, no. 20. Paris. Université de Paris. 1933. 394 p., 36 il., 2 plans, map. [1788
Probably the most valuable, for a history of the arts, of the books dealing with the ecclesiastical settlement of Mexico.
BX1428.R5
- Rico, Miguel Angel.** San Francisco Acatépec (*Divulgación histórica*, México, v. 1, no. 9, 15 jul. 1940, p. 396-397, 4 il.) [1789
A note on the famous Puebla church at the time of its building.
DLC
- Ríos Arce, Francisco R. de los.** Puebla de los Ángeles y la orden dominicana; estudio histórico para ilustrar la historia civil, eclesiastica, científica, literaria y artística de esta ciudad de los Ángeles. Puebla. Escritorio. 1910. 2 v., maps. [1790

Minor information on colonial church building.

BX3512.P8R5

Rójas Garcidueñas, José. San Miguel del Milagro (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 4, 1939, p. 55-63, 9 il.) [1791] Valuable description of a 17th-century church with crude architectural sculpture in the state of Tlaxcala. No documents.

N16.M5

Romero de Terreros y Vinent, Manuel. El arquitecto Tresguerras, 1745-1783 (*Anales del Museo nacional*, México, ep. 4, v. 5, no. 1, 1927, p. 326-345, 20 il.) [1792]

A sound analysis of the life, work, and style of Tresguerras. Some of the documentary evidence is published.

F1219.M7

———. La casa colonial (*Anales del Museo nacional de arqueología, historia y etnología*, México, v. 5, no. 3, nov.-dic. 1913, p. 163-181, 22 il.) [1792a] A very valuable résumé of information about colonial mansions in the capital, with some references to furniture and porcelains.

F1219.M7

———. Le Casa de los azulejos. México. Bland bros. n. d. 41 p., 8 il. [1793] A useful monograph on one of the finest examples of polychrome tile architecture.

Romero de Terreros y Vinent, Manuel. Una casa habitación del siglo XVIII en la ciudad de México (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 4, 1939, p. 64-66, no il.) [1794] Gives his opinion that the house described by Jorge Enciso (item 1753) is really late 18th century, and a personage represented in tiles is not of the 16th century but of the 18th century.

N16.M5

———. La catedral y el sagrario de Méjico; noticia histórica (*Raza española*, Madrid, v. 3, no. 33, set. 1921, p. 71-78, 2 il.) [1795]

A general account of the cathedral group in Mexico.

AP60.R15

———. Colonial homes in Mexico City (*House and garden*, New York, v. 45, no. 4, apr. 1924, p. 84-85 & 102, 7 il.) [1796]

Rare photographs of portals, corridors and patios.

NA7100.H6

———. Colonial residences of Mexico City (*Bulletin of the Pan American union*, Washington, v. 50, no. 6, june 1920, p. 644-656, 7 il.) [1797] Very useful popular account and photographs of some of the more important palaces of Mexico.

F1403.B955

———. La iglesia y monasterio de San Agustín Acolman en México (*Raza española*, Madrid, v. 2, no. 15-16, mar.-abr. 1920, p. 79-93, il.) [1798]

———. The Iturbide palace (*Mexican art and life*, Mexico, no. 2, apr. 1938, p. 18-20, 3 il.) [1799] Historical-artistic description of a significant 18th-century palace.

F1201.M45

———. Residencias coloniales de la ciudad de México. Monografías mexicanas de arte, no. 2. México. Secretaría de hacienda. 1918. 124 p., 82 il., 2 plans. [1800] Forty pages of text (English, Spanish and French) give a superficial survey of the development of domestic architecture in Mexico City, referring to the illustrations which follow.

NA7244.R6

———. Residencias coloniales de México (*Boletín de la Unión panamericana*, Washington, v. 54, no. 1, jul. 1920, p. 25-37, 7 il.) [1801] Reprinted from *Bulletin of the Pan American union*, Washington (item 1797).

F1403.B957

Roquet, Salvador. El convento de Actopan; histórico-descriptiva. 2 ed. Méjico. Faro. 1940. 28 p., 11 il. [1802]

General descriptive work; the text is printed in both Spanish and English.

BX2532.A25R6

Rosell, Lauro E. Monumentos del Distrito Federal (*Archivo español de arte y arqueología*, Madrid, v. 11, no. 35, en.-abr. 1935, p. 95-96, 15 il.)

[1803]

Some little known and relatively unimportant but typical colonial buildings in the vicinity of the city of Mexico.

DLC

Rubio Mañé, Jorge Ignacio. La casa de Montejo en Mérida de Yucatán. México. 1941. 126 p., 1 il., color.

[1804]

Documented history of the building of this great 16th-century residence. Introduction by Manuel Toussaint.

F1391.M5R7

Sandoval, Pablo de Jesús & Ordóñez, José. La catedral metropolitana de México. México. Victoria. 1938. 222 p., 12 il.

[1805]

A useful popular but detailed guide to the cathedral. Documents are quoted.

NA757.M4S3

Saravia, Atanasio G. La catedral de Durango (*Congreso internacional de historia de América, II, Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 560-569, no il.)

[1806]

The history of the building of three successive edifices of the cathedral from cathedral and civil documents, and eye-witness records. A serious paper.

E11.C842

———. Catedral de Durango (*Divulgación histórica*, México, v. 1, no. 6, 15 abr. 1940, p. 238-245, 3 il.)

[1807]

General history of the building.

DLC

Schetelig, Lorenzo Orellano. La primera iglesia parroquial (*Divulgación histórica*, México, v. 1, no. 12, 15 oct. 1940, p. 544-545, 3 il.)

[1808]

From an unpublished book on the cathedral of Chihuahua.

DLC

Schuyler, Montgomery. Architecture of Mexico City; part 1, ancient (*Architectural record*, New York, v. 32, no. 168, sept. 1912, p. 214-229, 14 il.)

[1809]

The first of two articles, this was an

early attempt to appraise the colonial heritage of Mexico.

NA1.A6

Sedano, Francisco. Noticias de México. México. J. R. Barbedillo. 1880. 605 p., no il.

[1810]

In this series of notices about the capital, begun in 1756, there are many descriptions of parish churches and other colonial monuments important to the historian as early descriptions of the sites.

F1386.S44

Spratling, William P. Mansions of the conquistadors (*Travel*, New York, v. 53, aug. 1929, p. 28-31, il.)

[1811]

Colonial dwellings in Mexico.

G149.T73

———. Mexican domes; an architect's impression of Mexico (*Mexican life*, Mexico, v. 5, no. 1, jan. 1929, p. 25-30, 4 il.)

[1812]

Comments on domes, in a literary vein.

F1201.M54

———. Some impressions of Mexico (*Architectural forum*, New York, v. 47, no. 1, jul. 1927, p. 1, 7 il; no. 2, aug. 1927, p. 161-168, 5 il.)

[1813]

An account of several baroque churches illustrated with attractive pen drawings. There is some bibliographical reference and notice of conservation activities.

NA730.C2A7

Sustaita, Francisco A. Edificios coloniales; la Oficina federal de hacienda (antigua Real Caja) (*Estampas potosinas*, San Luis Potosí, no. 2, 1939? p. 10-12, 15 il.)

[1814]

Some facts about the former royal treasury in San Luis Potosí and an ample description of this late 17th century structure with one of the finest courtyards in Mexico. Illustrated with good snapshots.

Tablada, José Juan. The long, long village . . . Coyoacán (*Mexican art and life*, Mexico, no. 6, apr. 1939, p. 26-29, 8 il.)

[1815]

Interpretation of the mood of the oldest suburb of Mexico, without much fact.

F1201.M54

Tamariz de Carmona, Antonio. Relación y descripción del templo real de la ciudad de la Puebla de los Angeles. Puebla. 1649. 103 p., no il. [1816] A description of the cathedral and its dedication by the Bishop D. Juan de Palafox.

Tamarén y Romeral, Pedro. Demonstración del vastísimo obispado de la Nueva Vizcaya, 1765. México. Porrúa. 1937. 465 p., 1 il. [1817] A good deal of source material on colonial churches in the modern states of Durango, Zacatecas, Sinaloa, Sonora, Chihuahua, Texas, Arizona and New Mexico is brought together here. F1261.T35

Tepotzotlán (*Nuestro México*, México, v. 1, no. 5, jul. 1932, p. 36-39 & 77, 7 il.) [1818] Photographs of the Jesuit seminary by Yáñez.

Terrazas Valdez, Alberto. Fundación de la misión de Nuestra Señora de Guadalupe del Paso del Norte (*Boletín de la Sociedad Chihuahuense de estudios históricos*, Chihuahua, v. 3, no. 4-6, en-mar. 1941, p. 70-73, no il.) [1819]

Los tesoros coloniales de la ciudad de Puebla (*Nuestro México*, México, v. 1, no. 5, abr. 1932, p. 42-43, 7 il.) [1820] Colonial palaces.

Testamento de Manuel Tolsa, año de 1807; documentos para la historia de las bellas artes en México (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 1, 1937, p. 50-54, no il.) [1821]

The last will and testament of the celebrated sculptor and architect.

N16.M5

Torre, Josefina Muriel de la. El convento de Corpus Christi de México, institución para indias caciques (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 7, 1941, p. 10-57, 14 il.) [1822] A splendid historical study, giving details of the founding and building of the convent, with documents, plans, and drawings.

N16.M5

Torres Bodet, Jaime. Medida de México en el arte de Nueva España (*Prensa,*

Buenos Aires, 8 mar. 1931, sec. 3, 1 p., 4 il.) [1823]

A group of colonial buildings as archetypes of the indigenous baroque.

DLC

Torres Lanzas, Pedro. Relación descriptiva de los mapas, planos, etc. de México y Florida existentes en el Archivo general de Indias. Sevilla. Mercantil. 1900. 2 v., no il. [1824] Lists maps, plans and elevations of many colonial buildings: essential source material.

Z6027.A5T69

Toscano, Salvador. La arquitectura colonial mexicana del siglo XVI; los estilos medievales; el gótico-franciscano (*Universidad*, México, v. 2, no. 9, oct. 1936, p. 48, 4 il.) [1825] Condensed statement of gothic tendencies in the earliest monasteries of Mexico: Huejotzingo, Yecapixtla, Yuriria, Tlalmanalco.

AP63.U58

Toussaint, Manuel. Arquitectura agustiniana (*Artes plásticas*, México, no. 2, verano 1939, p. 15-16, 5 il.) [1825a] Good photographs of details of Augustinian buildings, with a brief text.

N7.A77

———. La catedral de México (*Iglesias de México*, v. 2. México. Secretaría de hacienda. 1924. 101 p., 38 il.) [1826]

The basic monograph on the history of the cathedral of Mexico City. Richly illustrated with photographs and reproductions from codices.

NA5250.M7

———. La catedral de México; sus cronistas más recientes (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 3, 1939, p. 5-19, no il.) [1827]

A solid study on the contribution of various writers to the history of the building of the cathedral of Mexico. Bibliography.

N16.M5

———. El convento de Cuitzeo (*Arquitectura*, México, no. 6, julio 1940, p. 17-22, 7 il.) [1828]

A considered report on an important

- Augustinian monastery in Michoacan. Good photographs, careful description, historical data, and bibliography. DLC
- . El convento y la iglesia de San Bernardo (*Arquitectura y decoración*, México, mayo 1938, 6 p., il.) [1829
Important statement of the reconstruction of this church in widening the Avenida 20 de Noviembre.
- . Estudio sobre Teposcolula (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 37-41, 8 il., plan) [1830
Description and study of an interesting Augustinian foundation in the state of Oaxaca.
- N7.F6
- . México antiguo y moderno (*Antorcha*, México, v. 1, no. 6, 8 nov. 1924, p. 20-22, 3 il.) [1831
Two plans of the Plaza Mayor from the Archivo de Indias.
- NN,DPU
- . Paseos coloniales. México. Universitaria. 1939. 209 p., 114 il. [1832
A collection of 19 essays on single monuments of colonial architecture from the 16th to the 18th centuries. Among them are *La primitiva catedral de México*, *Santa Cruz Atoyac*, *Zacatlán*, *Yanhuítlan*, *Teposcolula*, *Yecapixtla*, *Tepeaca*, *Tizatlán* and *Atitalaquía*.
- NA793.T65
- . Paseos coloniales: Coixtlahuaca (*Universidad de México*, México, v. 1, no. 3, en. 1931, p. 183-196, 6 il.) [1833
General description of the Dominican church and convent.
- AS63.U6
- . Paseos coloniales; visión de Morelia (*Universidad*, México, v. 2, no. 9, oct. 1936, p. 4-9, 6 il.) [1834
Discusses the high points of colonial architecture.
- AP63.U58
- . La primitiva catedral de Michoacán (*Revista de cultura popular*, Morelia, v. 3, no. 17, mar. 1940, p. 137-148, no il.) [1835
———. Supervivencias góticas en la arquitectura mexicana del siglo XVI (*Archivo español de arte y arqueología*, Madrid, v. 11, no. 35, en.-abr. 1935, p. 47-66, 13 il.) [1836
Valuable information on late gothic building in 16th century Mexico.
- DLC
- . Un templo cristiano sobre el palacio de Xicoténcatl (*Revista mexicana de estudios históricos*, México, v. 1, no. 4, jul.-ag. 1927, p. 173-180, 8 il.) [1836a
A 16th-century church with frescoes, at Tizatlán in the state of Tlaxcala.
- F1201.R46
- . Zacatlán de las Manzanas (*Antorcha*, México, v. 1, no. 17, 24 en. 1925, p. 11-12, 2 il.) [1837
Primarily a description of San Francisco, 16th-century construction.
- NN;DPU
- Toussaint, Manuel & Gómez de Orozco, Federico & Fernández, Justino.** Planos de la ciudad de México, siglos XVI, XVII, XVIII. Estudio histórico, urbanístico y bibliográfico. Mexico. Cultura. 1938. 200 p., 23 maps. [1838
A brilliant study in the history of town planning, this time applied to the capital of Mexico.
- F1286.T68
- Traven, B.** Land des frühlings. Berlin. Büchergilde Gutenberg. 1928. 429 p., 134 il., 1 map. [1839
Publishes rare photographs of the colonial buildings of San Cristóbal Las Casas and Chiapa de Corzo in the state of Chiapas.
- F1256.T78
- Trend, John Brande.** Mexico, a new Spain with old friends. New York, Macmillan. Cambridge, University press. 1941. 185 p., 8 il. [1840
Contains a brilliant chapter on colonial architecture (p. 23-34).
- F1215.T8
- Valbuena, Bernardo de.** Grandeza mexicana. Mexico. Melchior Ocharte. 1604. 140 p., il. [1841
Some early descriptions of buildings in Mexico.
- . Grandeza mexicana. México.

- Sociedad de bibliófilos mexicanas. 1927. 149 p., il. [1842]
A facsimile of the 1604 edition (item 1841).
PQ6437.V2G8 1927
- Valle, Rafael Heliodoro.** El convento de Tepotzotlán. México. Museo nacional. 1924. 130 p., 41 il. [1843]
The history of a famous Jesuit foundation, and one of the outstanding triumphs of Mexican baroque, carried back before the Conquest; documented, descriptive, and well illustrated.
F1391.T3V2
———. Relicarios del arte franciscano (*Prensa*, Buenos Aires, 10 mar. 1935, sec. 2, 1 p., 3 il.) [1844]
Popular account of Huejotzingo.
DLC
———. Santo Domingo de Oaxaca y su floresta historial (*Prensa*, Buenos Aires, 24 mar. 1935, sec. 2, 1 p., 3 il.) [1845]
Interesting account of the rich structure with considerable details of its decoration.
DLC
- Valle-Arizpe, Artemio de.** Historia de la ciudad de México según los relatos de sus cronistas. México. P. Robredo. 1939. 541 p., no il. [1846]
Early eye-witness accounts of the city of Mexico, and writings of modern art historians on the capital.
F1386.V24
———. La muy noble y leal ciudad de México. México. Cultura universo. 1924. 335 p., no il. [1847]
An "historical anthology" of well selected eye-witness descriptions of the city of Mexico, with bibliographical notes on the sources. Not primarily architectural in interest, but a good guide to source material.
F1386.V25
———. Por la vieja calzada de Tlacoopan. México. Cultura. 1937. 566 p., 160 il. [1849]
The history of an ancient street in the city of Mexico, its buildings, and the events it has witnessed. Useful and interesting.
F1386.V274
- Van Pelt, Garrett, (jr.).** Old architecture of southern Mexico. Cleveland. J. H. Jansen. 1926. 125 p., 235 il. [1850]
One of the most complete collections of photographs of Mexican colonial architecture. In spite of the title, buildings in Queretaro, Celaya, and Guanajuato are included. Unfortunately many are not identified.
NA753.V3
- Vargas, Fulgencio.** Del solar Guanajuatense (*Divulgación histórica*, México, v. 2, no. 8, 15 jun 1941, p. 400-401, 2 il.) [1851]
Mentions some 16th-century chapels.
DLC
- Vásquez, Genaro V.** Doctrinas y realidades en la legislación para los Indios. México. Departamento de asuntos indígenas. 1940. 503 p., no il. [1852]
Various of the documents reprinted in this book cast light on problems and methods of colonial building. There are laws about the use of Indian workmen, and laws about the financing of certain buildings required by the law, and governing private buildings.
DLC
- Vásquez Santa Ana, Higinio.** Tepotzotlán; guía para el turista. Tlaxcala. Talleres gráficos del estado. 1930. 70 p., no il. [1853]
A concise popular guide to the former Jesuit seminary of San Martín in Tepotzotlán.
2 ed. Guadalupe. Jaime. 1938. 78 p., 9 il.
DLC
- Vega de Hoz, Barón de la.** Un virrey de Méjico (*Raza española*, Madrid, v. 14, no. 37, en. 1922, p. 10-16, 2 il.) [1854]
Two interesting mid-18th century plans of the Plaza Mayor of Mexico drawn by order of the viceroy D. Francisco Cagigal de la Vega.
AP60.R15
- Velasco y Mendoza, Luis.** Estampas del estado de Veracruz. Jalapa. 1940. 356 p., 45 il., 1 map. [1855]
Account of the colonial buildings of Orizaba and Jalapa with special chapters on the coastal fortifications.
F1371.V43

- Vetancurt, Agustín de.** *Chronica de la provincia del Santo Evangelio de Mexico.* Mexico. Maria de Benavides, vda. Juan de Ribera. 1697. 308 p., no il. [1856]
Earlier printing of the *Quarta parte* of item 1857.
NN;CSmH;RPJCB
———. *Teatro mexicano.* México. Vda. de Juan de Ribera. 1698. [1857]
An invaluable source for the location and description of buildings in the 17th century.
F1229.V57
———. *Teatro mexicano.* Biblioteca histórica de la Iberia, 7–10. México. I. Escalante. 1870–1871. 4 v., no il. New edition of item 1857. [1858]
F1229.V58
———. *Tratado de la ciudad de México y los grandezas que la ilustran después que la fundaron Españoles.* México. 1698. 56 p. [1859]
Issued as supplement to item 1857.
DLC
- Veytia, Mariano.** *História de la fundación de la ciudad de la Puebla de los Angeles en la Nueva España.* Puebla (Mixcoac). Labor. 1931. 2 v., no il. [1860]
First publication of an 18th-century source for the building of the city of Puebla.
F1391.P9V6
- Vhay, Anna L. M. & David.** *Architectural byways in New Spain: Mexico.* New York. Architectural book. 1939. 182 p., 171 il. [1861]
A valuable collection of photographs and measured drawings of doorways, windows, fountains and balconies.
NA750.V5
- Wagner, Max Leopold.** *Die spanische kolonialarchitektur in Mexiko (Zeitschrift für bildende kunst,* Leipzig, ser. 2, v. 26, no. 10–11, 1914–15, p. 249–263, 22 il.) [1862]
An important early survey of the subject inspired by Baxter. Perhaps the first account published in Europe.
N3.Z5
- White, L.** *Puebla: temples on ancient tombs (Travel,* New York v. 68, dec., 1936, p. 39–43, il.) [1863]
Good illustrations.
G149.T73
- Wuthenau, Alexander von.** *Tepotzotlán. Art and color in Mexico,* v. 1. Von Stetten. 1941. 13 p., 9 il., 8 color. [1864]
English translation of item 1865.
N6550.W82 v.1
———. *Tepotzotlán. Arte y color en México; Kunst und farbe in Mexico,* v. 1. Von Stetten. 1940. 13 p., 9 il., 8 color. México. [1865]
Splendid color reproductions, accompanied by a quiet and brief, but dependable text printed in Spanish and German.
N6550.W8
- Zarraga, Ángel.** *Le baroque mexicain (Renaissance,* Paris, v. 19, no. 10–12, oct.–dec. 1936, p. 11–14, 9 il.) [1866]
A general and derivative article, citing Dr. Atl's definition of Mexican baroque.
N2.R25
- Zelae e Hidalgo, José María.** *Glorias de Querétaro en la fundación y admirables progresos de la muy i ven. congregación eclesiástica de presbíteros seculares de María Santísima de Guadalupe de México.* México. M. J. Zúñiga y Ontiveros. 1803. 235 p., 2 il. [1868]
History of the congregation of N. S. de Guadalupe of Queretaro and description of its church, with 2 engravings by Mariano Paz showing the plan and facade of the church and a map of the city. Based on Sigüenza de Góngora (item 1638).
F1391.Q4Z3

Graphic arts

- García Icazbalceta, Joaquín.** *Bibliografía mexicana del siglo XVI; primera parte.* México. Andrade y Morales. 1886. 421 p., il. [1871]
Contains excellent facsimiles of early book illustrations. No second part was published.
Z1412.G2
- Gómez de Orozco, Federico.** *La decoración en los manuscritos hispano-mexi-*

canos primitivos (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 3, 1939, p. 48-52, 10 il.)

[1872

The author analyzes in great detail and with excellent effect the results of the fusion of Indian and European draughtsmanship and iconography.

N16.M5

———. Mexican books in the XVI century (*Mexican art and life*, Mexico, no. 7, July 1939, p. 4-6, 9 il.) [1873

A sketch of the first century of printing in Mexico, illustrating various outstanding books and printers.

F1201.M45

———. La tipografía colonial mexicana (*Universidad de México*, México, sup. 2, v. 5, no. 25, feb. 1933, 13 p., 14 il.) [1874

A condensed history of the printing arts in colonial Mexico.

AS63.U6

Iguñiz, Juan B. La imprenta en la Nueva España. Enciclopedia ilustrada mexicana, no. 8. México. Porrua hnos. 1938. 60 p., il. [1874a

Ilustraciones geroglíficas (*Forma*, México, v. 1, no. 4, 1927, p. 29, 6 il.)

[1875

Illustrations from a 16th-century manuscript of the Humboldt collection, symbolizing six statements of the Creed.

N7.F6

León, Nicolás & Iguñiz, Juan B. Exlibris de bibliófilos mexicanos (*Anales del Museo nacional de arqueología, historia y etnología*, México, v. 5, no. 2, jul.-ag. 1913, p. 67-124, 105 il.)

[1875a

These book-plates represent the development of taste in the graphic arts since the early 18th century.

F1219.M7

Medina, José Toribio. La imprenta en la Puebla de los Ángeles; 1670-1821. Santiago de Chile. Cervantes. 1908. 823 p., il. [1876

Information on graphic artists.

Z211.P9M4

———. La imprenta en México; 1539-1821. Santiago de Chile. 1907-12. 8 v., il. [1876a

A basic account of the colonial book-illustrators throughout the colonial period is given in v. 3, p. 207-218.

Z1411.M49

Mena, Ramón. Filigranas o marcas transparentes en papeles de Nueva España del siglo XVI. Monografías bibliográficas mexicanas, no. 5. México. Secretaría de relaciones exteriores. 1926. 29 p., il. [1876b

Although none of the papers discussed is of New World manufacture, acquaintance with those in use is an essential part of any study of the graphic arts.

Z237.M53

Michigan, University, William L. Clements library. The city of Mexico in 1524. Ann Arbor. 1939. [1877

Facsimile of the map printed in the original edition of Cortés' third letter (Nuremberg, 1524), the first printed map of any American city.

G4665.N47.C6 1524

O'Gorman, Edmundo. An early Mexican xylograph incunabula (*Mexican art and life*, Mexico, no. 7, July 1939, p. 16-19, 3 il., 1 color) [1878

Facsimile in color of the oldest print known in the Western Hemisphere, with a clear statement of the documentary data which proves it to be the work of Juan Ortiz.

F1201.M45

———. Una estampa del siglo XVI (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 4, 1939, p. 30-36, 1 il. color). [1879

A fine unpublished colored woodcut of Santa Marta found in the Archivo general de la nación, which may be Mexican.

N16.M5

Pérez Salazar, Francisco. El grabado en la ciudad de Puebla de los Ángeles (*Divulgación histórica*, México, v. 2, no. 3, 15 en 1941, p. 126-130, 2 il.)

[1880

Taken largely from the writings of J. T. Medina (item 1876).

Romero de Terreros y Vinent, Manuel.

Los grabadores en México durante la época colonial (Iguñiz, Juan B. *Concurso de bibliografía y biblioteconomía*. México. Talleres gráficos. 1918. No. 4, 28 p., no il.) [1880a

- An invaluable list of colonial engravers, and of their engravings, with dates, and occasional biographical data. The essays in this volume are paged separately.
Z1476.5.153
- Toussaint, Manuel.** Mexican books of the XVI century (*Mexican art and life*, Mexico, no. 2, apr. 1938, p. 6-8, 5 il.) [1881]
A cursory review of the main names in Mexican printing of the 16th century, with slight artistic comment.
F1201.M45
- . El plano de la ciudad de México atribuido a Alonso de Santa Cruz (*Congreso internacional de historia de América, II; Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 370-580, 1 il.) [1882]
Discussion of the map preserved at the University of Upsala, which the author dates between 1556 and 1562, and believes to be Indian work (or a faithful copy of an Indian map). A pen copy of the map is reproduced, with a key to the principal buildings.
E11.C842
- . Printing in Mexico during the 18th century (*Mexican art and life*, Mexico, no. 7, July 1939, p. 10-13, 9 il.) [1883]
Notes on the most important printshops in the 18th century, with typographical comments only.
F1201.M45
- . Printing in Mexico in the 17th century (*Mexican art and life*, Mexico, no. 7, July 1939, p. 7-9, 7 il.) [1884]
An outline of the principal printers and their most important work in the 17th century; purely bibliographical.
F1201.M45
- Valentine, Uffington.** A notable adventure in Americana (*International studio*, New York, v. 91, no. 377, oct. 1928, p. 45-51, 10 il.) [1885]
Article on the library of Herschel V. Jones; valuable for its illustrations from 16th-century books.
N1.I6
- Wroth, L. C.** Juan Ortiz and the beginnings of wood engraving in America (*Colophon*, New York, pt. 12, 1932, 16 p., 3 il.) [1885a]
An excellent account of the activities of a French engraver who settled in Mexico in 1568, and whose trial before the Inquisition has preserved the earliest wood-engraving we have from colonial Mexico.
Z1007.C71
- ## Minor arts
- Anderson, Lawrence Leslie.** The art of the silversmith in Mexico. New York. Oxford university. 1941. 2 v., il. [1886]
A definitive work. One volume is devoted to a scholarly text, the other to illustrations. Bibliography.
NK7114.A7
- . El arte de la platería en México; 1519-1936. New York. Oxford university. 1941. 2 vol., il. [1887]
The Spanish edition of item 1886.
NK7114.A715
- Carreño, Alberto María.** El tesoro artístico de la catedral (*Divulgación histórica*, México, v. 3, no. 1, 15 nov. 1941, p. 15-19, 5 il.) [1888]
A popular description.
DLC
- Cervantes, Enrique A.** Catedral metropolitana; sillería del coro. México. Secretaría de hacienda. 1936. 11 p., il. [1889]
A monograph on the choir-stalls of the cathedral in Mexico City (by Juan de Rojas).
NA5257.M3C4
- . Hermandad o cofradía de los ceros poblanos (*Nuestro México*, México, v. 1, no. 6, ag. 1932, p. 55-56, 5 il.) [1890]
Study of the potters' guild in Puebla; based on documents.
———. Herreros y forjadores poblanos. México. M. Casas. 1933. 41 p., 38 il. [1891]
Primarily a collection of photographs and drawings of outstanding examples of colonial iron work. There is an introduction by A. J. Paris, an historical survey, and some documentary material.
NK8215.C4

———. Hierros de Oaxaca. Monografías del gobierno del estado. Oaxaca. 1932. 10 p., 46 il. [1892]

A detailed study of colonial ironwork in the city of Oaxaca, well illustrated by the drawings and photographs of the author.

NK8214.C45

———. Hierros de Oaxaca (*Nuestro México*, México, v. 1, no. 2, mar. 1932, p. 14–15, 6 il.) [1893]

Illustrations from item 1892.

———. Loza blanca y azulejo de Puebla. México. 1939. 2 v., il., some color. [1894]

A technical discussion of types of clay and methods of production as well as names of past potters. The illustrations are well chosen and reproduced. Includes republication of item 1895.

NK4032.P8C4

———. Nómina de loceros poblanos durante el período virreinal. México. 1933. [1895]

Census of pottery workers in colonial Puebla. Later reprinted in item 1894.

———. Retablo del altar mayor en el templo de Santo Domingo de la ciudad de Puebla (*Universidad*, México, v. 2, no. 8, set. 1936, p. 29–33, 5 il.) [1896]

Publication of a very important contract for the making of this altarpiece.

AP63.2659

———. Sillería del coro de la catedral de México (*Universidad*, México, v. 1, no. 3, abr. 1936, p. 10–13, 3 il.) [1897]

A popular account of the choir stalls.

AP63.U58

Comstock, H. Mexican silversmiths' marks (*Connoisseur*, London, v. 96, no. 408, aug. 1935, p. 96, 1 il.)

[1898]

A brief statement of the types of marks found on Mexican silver; based on Romero de Terreros y Vinent (items 1628, 1914).

NI.C75

Cortés, Antonio. Hierros forjados. México. Museo nacional de arqueología, historia, y etnografía. 1935. 91 p., 115 il. [1899]

A detailed study of iron work in colonial Mexico. There is a wealth of photographs and drawings of screens, har-

ness and locks, and important information on collections.

NK8214.C6

Encina, Juan de la. Motivos críticos; Artemio de Valle-Arizpe (*Romance*, México, v. 2, no. 1, 15 feb. 1941, p. 13, 3 il.) [1900]

Review of the *Notas de platería* (item 1922) with illustrations of colonial silver from the book.

DLC

Frothingham, Alice Wilson. Hispanic glass; with examples in the collection of the Hispanic society of America. Hispanic notes and monographs; catalogue series. New York. Hispanic society of America. 1941. 204 p., il. [1900a]

The colonial glass industry in Mexico is discussed in p. 121–126, with 5 illustrations.

NK5612.H43

García Granados, Rafael. La custodia de Borda. (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 1, 1937, p. 28–36, no il.) [1901]

Description of an elaborate *custodia* studded with jewels, made in Mexico and presented by José de la Borda to the church of Taxco in 1774. It was subsequently sold and taken to Europe. The author seeks information on its present whereabouts. Bibliography.

N16.M5

———. Mexican feather mosaics (*Mexican art and life*, Mexico, no. 5, jan. 1939, p. 1–4, 10 il., 1 color) [1902]

Brief note discussing the almost extinct art of feather work, with good illustrations.

F1201.M45

———. Sillería del coro de la antigua iglesia de San Agustín. México. Imprenta universitaria. 1941. 2 v., 169 il. [1903]

This is a very rich publication, issued in portfolios devoted to the wood carved choir stalls of a colonial church. There is a well written historical introduction.

N8023.M45

Grancsay, Stephen V. A gift of Mexican conquistador stirrups (*Bulletin of the*

- Metropolitan museum of art*, v. 33, mar. 1938, p. 73-76, 2 il.) [1904
Carefully documented comparative study of 17th-century examples.
N610.A4
- Jones, E. Alfred.** Old silver of Europe and America. London. B. T. Batsford. 1928. 375 p., il. [1905
A tazza (illustrated) and a ewer made in Mexico are briefly described (p. 317, 320) in the chapter on Spanish silver.
NR7230.J6
- Kahle, Katharine M.** What old Mexico had to say; handicrafts of the 17th century (*Arts and decoration*, New York, v. 48, may 1938, p. 28-39, il.) [1906
N1.A85
- Leonard, Irving Albert.** A Mexican "máscara" of the seventeenth century. Lancaster. Lancaster press. 1929. p. 156-167, no. il. [1906a
Reprint from the *Revista de estudios hispánicos*.
F1231.L58
- López, Lázaro.** Talla en madera (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 12, 3 il.) [1907
Brief note, with illustration of a vargueño and two details.
N7.F6
- Márquez Miranda, Fernando.** Ensayo sobre los artifices de la platería en el Buenos Aires colonial. Instituto de investigaciones históricas, no. 62. Buenos Aires. Universidad. 1933. p. 48-54, no il. [1908
A brief summary of the organization and position of the silversmiths' guild in Mexico is given by the author, as well as references throughout the essay. Largely based on Romero de Terreros y Vinent (items 1628, 1914).
F2801.B98
- Méndez Plancarte, Gabriel.** Notas de platería (*Abside*, México, v. 5, no. 6, 1 jun. 1941, p. 400-403, no il.) [1909
A critical review of the book of the same title by Valle Arizpe (item 1922).
AP63.A27.
- Morris, Bernice T.** The feather art in old Mexico (*House beautiful*, Boston, v. 69, no. 4, apr. 1931, p. 368 & 412, 3 il.) [1910
Devotional hangings.
NA7100.H65
- Nuttall, Zelia.** Ancient Mexican feather work at the Columbian historical exposition at Madrid. Washington. Government printing office. 1895. 8 p., 4 il., 1 color. [1911
Contains some examples of 16th-century work done under Spanish inspiration. Excerpt from the Report of the Madrid commission (1892).
F1219.N967
- Pérez-Valiente de Moctezuma, Antonio.** La platería en el Virreinato de Méjico (*Nación*, Buenos Aires, 9 jun. 1932) [1912
- Pradeau, Albert Francisco.** Numismatic history of Mexico: from the pre-Columbian epoch to 1823. Los Angeles. 1938. 146 p., 24 il. [1913
Information about the minting of coins in colonial Mexico; documents are quoted, including occasional data about sculptors and engravers.
CJ1905.P7
- Romero de Terreros y Vinent, Manuel.** Las artes industriales en la Nueva España. México. P. Robredo. 1923. 222 p., 115 il. [1914
This little book contains chapters on all the applied arts of colonial Mexico; jewelry and silverwork, iron-work, bronzes, arms and saddlery, ecclesiastical and secular furniture, marquetry and wood-carving, ivories, ceramics, glass, textiles, embroideries, and feather-work. The essays are brief, and are not documented, but furnish an invaluable introduction to each subject. Contains a fine bibliography.
NK844.R64
- . Encuadernaciones artísticas mexicanas, siglos XVI al XIX. Monografías bibliográficas mexicanas, no. 24. México. Secretaría de relaciones exteriores. 1932. 20 p., 48 il. [1915
A valuable monograph with good illustrations of outstanding examples of Mexican bookbinding.
Z270.M6R7
- . Furniture of colonial Mexico

(*House and garden*, New York, v. 47, no. 2, feb. 1925, p. 71 & 118, 4 il.)

[1916]

Largely Spanish furniture.

NA7100.H6

———. *Obras de hierro (Forma, México, v. 1, no. 6, 1928, p. 27–29, 6 il.)*

[1917]

Reprint from item 1914.

N7.F6

———. *Torneos, mascaradas y fiestas reales en la Nueva España. México. Cultura. 1918. 82 p., no il.* [1918]
Quotations from José Mariano de Abarca, Francisco Cervantes Salazar, Carlos de Sigüenza y Góngora, and others describing decorations at colonial festivals.

Serrano, Luis G. *Azulejos y panales polícromos de la época de la colonia (Forma, México, v. 1, no. 5, 1927, p. 10–15, 16 il., 9 color)* [1919]

Decorations in tile from the 18th-century house in Mexico City known as the Casa de la Marquesa de Uluapa. The author believes some pieces to be foreign originals (Chinese or mudéjar) and others local Puebla imitations.

N7.F6

Valle, Rafael Heliodoro. *La catedral de México y su insigne tesoro (Prensa, Buenos Aires, 18 feb. 1940, sec. 2, 1 p., 5 il.)* [1920]

A description of the treasure of the cathedral, perhaps the most notable in Latin America.

DLC

———. *Custodias de pedrería (Prensa, Buenos Aires, 5 mar. 1933, sec. 2, 1 p., 4 il.)* [1921]

On some famous jewelled monstresses. Illustrations of the churches where they are kept.

DLC

Valle-Arizpe, Artemio de. *Notas de platería. México. Polis. 1941. 644 p., 126 il.* [1922]

A general, well written account.

NK114.V3

Painting

Abreu Gómez, Emilio. *Iconografía de sor Juana Ines de la Cruz (Anales del*

Museo nacional, México, ep. 5, v. 1, 1934, p. 169–188, 26 il.) [1923]

Critical study of the various portraits of the famous poet and painter, fully illustrated.

F1219.M7

Also issued as a separate pamphlet (México. 1934)

PQ7296.J6Z54

Algunos documentos de la colección Cuevas (Anales del Museo de arqueología, historia y etnografía, México, v. 5, no. 2, jul.-ag. 1913, p. 127–130, 6 il.) [1923a]

Notes on a 16th-century codex belonging to Mariano Cuevas, which has drawings of Spanish officials.

F1219.M7

Angulo Íñiguez, Diego. *La Academia de bellas artes de Méjico y sus pinturas españolas (Arte en América y Filipinas, Sevilla, v. 1, no. 1, 1935, p. 1–75, 26 il.)* [1924]

Notes on 26 great Spanish paintings of the 17th and 18th centuries, and how they came to be in the Academia de bellas artes of Mexico.

Also published as a pamphlet (Sevilla. Universidad de Sevilla. 1935).

N6502.A7

———. *La pintura en Méjico; Luis Lagarto: Los desposorios de Sta. Catalina (1609) de Arcos de la Frontera (Archivo español de arte y arqueología, Madrid, v. 7, no. 19, en.-abr. 1931, p. 68–71, 1 il.)* [1925]

A dated painting now in Spain which seems to have been executed by a Spanish miniaturist in Mexico, perhaps one of the first paintings from Puebla.

N7.A7

Balthasar Echave (Chaves) (Thieme-Becker. *Künstler-Lexikon*. Leipzig. E. A. Seeman. 1914. v. 10, p. 312, no il.) [1926]
Brief note on the Mexican painter, with a partial catalog of his work.

N40.T4

Bernal Jiménez, Miguel. *A propósito de un cuadro (Anales del Museo michoacano, Morelia, no. 2, jul. 1941, p. 40–45, 1 il.)* [1927]

Discussion of a picture "Traslado de las Catarinas" commemorating the

founding of a new convent in Morelia in 1738.

Q23.M8

Cabrera, Miguel. Maravilla americana, y conjunto de raras maravillas, observadas en la direccion de las reglas de el arte de la prodigiosa imagen de Nuestra Sra. de Guadalupe de México. México. Real mas antiguo colegio de San Ildefonso. 1756. 30 p., no. il.

[1928

The president of the first academy of painting in Mexico City gives his testimony that the miraculous Virgin of Guadalupe was painted in no earthly medium.

Cabrera y Quintero, Cayetano de. Escudo de armas de México: celestial protección de esta nobilissima ciudad de la Nueva España y de casi todo el Nuevo Mundo, Maria Santissima, en su portentosa imagen del mexicano Guadalupe. México. Vda. de Joseph Bernardo de Hogal. 1746. 522 p., 17 il.

[1929

Data on painters.

Carillo y Gariel, A. El arte mexicano de la colonia (*Forma*, México, v. 2, no. 7, 1928, p. 22-24, 3 il.)

[1930

Some general remarks on colonial painting. Of little importance.

N7.F6

Ceuleneer, Adolf de. Miguel Cabrera (Thieme - Becker. *Künstler - Lexikon*. Leipzig. E. A. Seeman. 1911. v. 5, p. 329-330, no il.)

[1931

A cursory account of the career of the Mexican painter, with a short bibliography and partial catalog of his work.

N40.T4

La "Conquista de México (1519-1521)"

por Miguel González (*Contemporáneos*, México, v. 9, no. 34, mar. 1931, p. 206-229, 22 il.)

[1931a

Reproductions of the 22 mother-of-pearl pictures of the conquest of Mexico, signed by Miguel González, and dated 1698, now in the Museo etnografico in Buenos Aires. Not very clearly printed.

AP63.C525

Cruz, Martín de la. An Aztec herbal; the Badianus manuscript (Codex Barberini, Latin 241, Vatican library). Ed.

Emily Walcott Emmart. Baltimore. Johns Hopkins. 1940. 341 p., 118 il.

[1932

A herbal written in the year 1552 in the Aztec language, with Spanish translation, and illustrated in full colors. Very fine facsimile edition.

RS169.C7 1552a

Davenport municipal art gallery. Catalogue of 334 paintings; the gift of C. A. Ficke. Davenport. 1925. 36 p., no il.

[1933

Lists 60 Spanish-American paintings, probably all Mexican, with dates and attributions.

DLC

Estrada, Genaro. Las tablas de la conquista de México en las colecciones de Madrid. Cuadernos mexicanos de la embajada de México en España. Madrid. Gráficas marinas. 1933. 130 p., 64 il.

[1934

A two-page text identifies the three complete series of mother-of-pearl pictures of the Conquest, of which two, that of the Museo arqueológico nacional in Madrid, and that of the Duques de Moctezuma de Tultengo, are fully illustrated here, with a series of 6 larger panels on the same subject. The first series is signed: *Miguel Gonzales 1698*.

NT813.G64A3

Florencia, Francisco de. La estrella de el norte de México. México. María de Benavides vda. de J. de Ribera. 1688. 241 p., 1 il.

[1935

Story of the miraculous painting of the Virgin of Guadalupe, with engraving.

BT660.G8F7

Gabelantz, Hans von der. Die Akademie von San Carlos in Mexiko, 2 (*Reportorium für Kunstwissenschaft*, v. 48, 1927, p. 123-133, il.)

[1936

Discusses the outstanding colonial painters represented in the museum. Second in a series of two articles, of which the first dealt with the European art in the Academy collection.

N3.R4

Galindo y Villa, Jesús. Baltasar de Echave, el viejo (*Estudiante*, México, v. 1, no. 1, sept. 1915, p. 27, il.)

[1937

A very brief notice of a 16th-century painter.

Gómez Haro, Eduardo. La privanza de un pintor (*El nacional*, México, 8 mayo 1917) [1938]

A short article on the life of the 17th century Puebla painter Diego Borgraf.

Herrera, Mateo. Sebastián de Arteaga (*Estudiante*, México, v. 1, no. 2, oct. 1913, p. 55-57, il.) [1939]

A very brief and popular account of a colonial painter.

Lamborn, Robert Henry. Mexican painting and painters; a brief sketch of the development of the Spanish school of painting in Mexico. New York. Allen, Lane & Scott. 1891. 76 p., 2 il.

[1940]

Brief biographies of painters, descriptions of two paintings.

ND250.L55

León, Nicolás. La relación de Michoacán (*Revista mexicana de estudios históricos*, México, v. 1, no. 5, sept.-oct. 1927, p. 191-213, 1 il. color) [1940a]

Describes the 16th-century post-conquest manuscript and various attempts to publish it. Bibliography.

F1201.R46

Lucio, Rafael. Reseña histórica de la pintura mexicana en los siglos XVII y XVIII, México. Oficina tipográfica de la Secretaría de fomento.

[1940b]

List and discussion of a few painters, based on Couto's account (item 368a).

ND250.L8

Mazihcatzin, Nicolás Faustino. Descripción del Lienzo de Tlaxcala (*Revista mexicana de estudios históricos*, México, v. 1, 1927, appendix, p. 59-90, no il.) [1941]

Valuable for interpreting the paintings of the famous post-conquest codex. There is an introduction by Federico Gómez Orozco.

F1201.R46

Mexico, Museo nacional de arqueología, historia y etnografía. Iconografía colonial; retratos de personajes notables in la historia colonial de México existentes en el Museo nacional. Text,

Jesús Romero Flores. México. 1940- [1942]

See item 1956.

Murillo, Gerardo (Dr. Atl, pseud.). Catálogo de las pinturas de la colección Pani. México. Universidad nacional. 1921. 55 p., 128 il. [1943]

A fine catalog of one of the great private collections formed in Mexico, now dispersed. Only 7 illustrations are of works by Mexican colonial painters: Cabrera, Ibarra, and Echave el viejo.

N5230.P3

Olivares Iriarte, Bernardo. Apuntes artísticos sobre la historia de la pintura en la ciudad de Puebla. México. 1874. 18 p., no il. [1944]

A rare pamphlet with a catalog of the masters of the colonial school of painting, brief biographies of several.

NNMMo

Pérez Salazar, Francisco. Algunos datos sobre la pintura en Puebla en la época colonial (*Memorias de la Sociedad científica "Antonio Alzate"*, México, v. 41, no. 5-6, mayo 1923, p. 217-302, 16 il.) [1946]

An important account of painters in colonial Puebla; includes a list of 159 painters, based on documentary research, and a bibliography.

Q23.A6

Reprinted as a separate pamphlet (México, 1923)

ND256.P8P4

Pintura colonial mexicana del siglo XVI; escuela primitiva; la pintura al fresco (*Universidad*, México, v. 1, no. 6, jul. 1936, p. 48, 5 il.) [1947]

Frescoes from 16th-century monasteries in Mexico.

AP63.U58

Pintura colonial mexicana del siglo XVII (*Universidad*, México, v. 1, no. 5, jun. 1936, p. 48, 5 il.) [1948]

Pictures by Baltazar de Echave, Baltazar de Echave Iba, Luis Juárez, Sebastián de Arteaga, José Juárez, with a paragraph about each one.

AP63.U58

Prieto, Julio. Las capitulares de los libros de coro (*Universidad de México*, México, sup. 6, v. 5, no. 29, jun. 1933, 12 p., 13 il.) [1949]

- Notes by Valerio Prieto (see item 1950) amended by Julio Prieto. An attempt is made to develop a theory of style-changes in the Mexican use of medieval motifs.
AS63.U6
- Prieto, Valerio.** Las capitulares de los libros de coro (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 13-15, 14 il., 11 color) [1950]
Valuable color reproductions of details from choir-books made in Mexico, principally from the Cathedral of Mexico.
N7.F6
- Revilla, Manuel G.** Pintura colonial (*Divulgación histórica*, México, v. 2, no. 2, 15 dic. 1940, p. 69-72, 3 il.) [1951]
General comments, many notes.
DLC
- Romero de Terreros y Vinent, Manuel.** Ex antiquis; bocetos de la vida social en la Nueva España. Guadalajara. Jaime. 1919. 248 p., 14 il. [1952]
A series of brief biographies accompanying colonial portraits of great interest from the 17th to 19th centuries.
F1231.R73
- . Illumination and miniatures in colonial Mexico (*Bulletin of the Pan American union*, v. 63, no. 7, July 1929, p. 669-675, 5 il.) [1953]
Translated from item 1914.
F1403.B955
- . El pintor Alonso López de Herrera. México. Cultura. 1934. 16 p., 10 il. [1954]
Brief account of a fine minor 17th century painter, catalog of his work and clear reproductions.
ND259.L6R6
- . Los principales pintores de la Nueva España (*Congreso internacional de historia de América, II; Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 3, p. 551-559, no il.) [1955]
A succinct but basic summary of the principal names in colonial painting in Mexico. Important.
E11.C842
- Reprinted (*Ábside*, México, v. 2, no. 6, 1939, 11 p., il.)
AP63.A27
- Romero Flores, Jesús.** Iconografía colonial; retratos de personajes notables en la historia colonial de México, existentes en el Museo nacional. México. Museo nacional. 1940. 244 p., 213 il., 3 color. [1956]
A catalog of 235 portraits in the National museum of Mexico, most of which are illustrated. The majority are anonymous; those few which are signed form the basis of the *oeuvres* of such masters as Miguel Cabrera. A remarkable document for social history and for the history of painting in New Spain from the late 16th to the early 19th century.
F1231.M58
- Sánchez Cantón, Francisco Xavier.** Un pintor desconocido: Miguel Cabrera (*Boletín de la Sociedad española de excursiones*, Madrid, v. 23, abr.-jun. 1915, p. 162-163, no il.) [1957]
Notice of a signed painting, *The descent from the cross*, by Miguel Cabrera, now in Spain at the Merced convent, San Juan de Poyo, near Pontevedra.
- Téllez Girón y Beaufort, Mariano (duque de Osuna).** Pintura del gobernador, alcaldes, y regidores de México. Madrid. M. G. Hernández. 1878. 10 p., il. [1957a]
Facsimile of an illustrated post-conquest codex in the Osuna collection.
F1231.O85
- Toussaint, Manuel.** Colonial painting in Mexico (*Mexican art and life*, Mexico, no. 5, Jan. 1939, p. 5-9, 10 il., 1 color) [1958]
Very brief résumé of the main trends of painting up to the 19th century.
F1201.M45
- . La crónica de Michoacán (*Nuestro México*, México, v. 1, no. 3-4, mayo-jun. 1932, p. 7-8, 1 il. color; no. 6, ag. 1932, p. 8, 1 il. color) [1959]
Illustrations are color facsimiles of a post-Conquest codex.
- . "Pajas . . . de concreto armado" (*Letras de México*, México, 15 mar. 1940, 2 p., no il.) [1960]
Reply to the statements of Agustín Velázquez Chávez (item 1969) in defense of his book *Tres siglos de pintura*

colonial mexicana (item 1970). See item 1966.

———. Pintura colonial; notas sobre Andrés de la Concha (*Revista mexicana de estudios históricos*, México, v. 1, no. 1, en.-feb. 1927, p. 26-39, 7 il.) [1961]

An interesting account of the career of a painter who lived at the turn of the 16th century, and a description of his masterpiece, the retablo of Santo Domingo of Yanhuitlán.

F1201.R46

DLC

———. La pintura en México durante el siglo XVI. Enciclopedia ilustrada mexicana, no. 2. México. Mundial 1936. 59 p., 51 il. [1962]

A basic study as yet unsurpassed. Bibliography.

———. Pinturas coloniales en Tecamachalco (*Revista de revistas*, México, v. 22, no. 1168, 9 oct. 1932, 1 p., 2 il.) [1962a]

Short introduction to the paintings of the choir vault (dated 1632) and apparently the work of Juan Jerson. Illustrations poor, but unique.

AP63.R655

———. Proceso y denuncias contra Simón Pereyrs en la Inquisición de México. Documentos para la historia del arte en Mexico. Supl., *Anales del Instituto de investigaciones estéticas*, no. 2. México. 1938. 59 p., no il. [1963]

The documents in the case of this Flemish painter before the Inquisition in 1574, edited and interpreted; pertinent information about his career and the environment of art in New Spain.

N16.M5; N6553.P4

———. La relación de Michoacán (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 1, 1937, p. 3-14, 5 il., 1 color) [1964]

A post-Conquest codex (c. 1538) which, though it deals for the most part with pre-Columbian life, gives scenes of the Conquest and shows an early European influence in the drawing.

N16.M5

———. Santa Catarina de Acolman (*Anales del Instituto de investigaciones*

estéticas, México, v. 2, no. 3, 1939, 1 p., 1 il. color) [1965]

A descriptive note by Manuel Toussaint on the wall-painting of the open chapel, restored by Justino Fernández. N16.M5

———. Tres siglos de pintura colonial. (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 4, 1939, p. 67-70, no. il.) [1966]

Book-review of the publication by Velázquez Chávez (item 1970). The author points out what he considers to be inaccuracies and deficiencies, in considerable detail.

N16.M5

Valle, Rafael Heliodoro. La América española guadalupana (*Prensa*, Buenos Aires, 26 jun. 1932, sec. 2, 1 p., 6 il.) [1967]

On various paintings of the Virgin of Guadalupe venerated in Latin America, some of which are colonial work.

DLC

Velázquez Cárdenas y León, Joaquín.

Ilustración de las pinturas del arco de triunfo, que para la entrada publica y solemne del excmo señor don Joachin de Monserrat . . . erigio esta nobilissima e imperial ciudad de Mexico el día 25 de enero de 1761. México. Bibliotheca mexicana. 1761. 44 p. [1968]

F1231.C95V4

Velázquez Chávez, Agustín. "La paja en el ojo del vecino" (*Letras de México*, México, supl., v. 2, no. 14, 15 feb. 1940, 4 p., no il.) [1969]

The author of *Tres siglos de pintura colonial mexicana* (item 1970) answers 16 points of criticism made by Manuel Toussaint (item 1966). See also item 1960.

———. Tres siglos de pintura colonial mexicana. México. Polis. 1939. 390 p., 151 il., 7 color. [1970]

One of the prime sources for study of Mexican colonial painting. Some 50 artists are identified, by illustrations, a short biography, and a catalog of signed or attributed works. There is a short historical essay of a general nature. See also item 1966.

ND253.V4

Sculpture

Borton, Francis S. A new art treasure from Mexico (*Bulletin of the Pan American union*, Washington, v. 54, no. 2, feb. 1922, p. 162-164, 1 il.)

[1971

A Mexican Churrigueresque reredos of the 18th century owned by the Mission Inn, Riverside, California. Its origin is not given but the altar is described in detail.

F1403.B955

Cervantes, Enrique A. El colateral de Santo Domingo en la ciudad de Puebla (*Revista mexicana de estudios históricos*, México, v. 2, no. 1, en.-feb. 1928, p. 10-17, 1 il.)

[1972

Contract for the main altarpiece in the church of Santo Domingo, Puebla, to be made by Pedro Maldonado.

F1201.R46

García Granados, Rafael. Reminiscencias idólatricas en monumentos coloniales (*Anales de investigaciones estéticas*, México, v. 2, no. 5, 1940, p. 54-56, 3 il.)

[1973

Indian influence in 2 crosses at the churches of Tajimaroa and San Felipe de los Alzates and on the Franciscan shield of this latter building.

N16.M5

Knight, Emerson. Fountains of old Mexico (*Architect and engineer*, San Francisco, v. 106, no. 31, sept. 1931, p. 64-72, 9 il.)

[1974

Fountains of all periods; those illustrated not the most interesting.

NA1.A42

Koch, F. J. Extra-curious street-marking in Yucatan (*American city*, New York, v. 37, dic. 1927, p. 801, 1 il.)

[1975

Comments on the colonial sculpture which illustrated the street-names of Merida.

HT101.A5

Lozada, J. Rodolfo. The fountains (*Mexican art and life*, Mexico, no. 6, apr. 1939, p. 30-32, 8 il.)

[1976

Excellent photographs of colonial fountains, interpreted poetically.

F1201.M45

Mexico, Universidad nacional. Imagi-

nería colonial. México. 1941. 16 p., 26 il.

[1977

Two brief studies on colonial sculpture, *Escultura colonial en México* by Manuel Toussaint, and *Imaginería* by Rodríguez Lozano, precede the plates which constitute this book.

NB253.I5

Montes de Oca, José G. Fontes colonias (*Boletim da União panamericana*, Washington, v. 40, no. 1, jan. 1938, p. 1-7, 7 il.)

[1978

Translated from the *Bulletin of the Pan American union* Washington (item 1979)

F1403.B965

———. Mexican colonial fountains (*Bulletin of the Pan American union*, Washington, v. 71, no. 12, dec. 1937, p. 877-884, 7 il.)

[1979

Attractively described and partially documented.

F1403.B955

Murillo, Gerardo (Dr. Atl, pseud.). Los altares (*Iglesias de México*, v. 5. México. Secretaría de hacienda. 1925. 94 p., 39 il.)

[1980

An attempt to organize, according to date and style, the baroque retables of the 17th and 18th century, with some generalizations as to their character, and abundant illustrations.

NA5250.M7

A mysterious Madonna (*Antiques*, New York, v. 27, no. 2, feb. 1935, p. 49, 1 il.)

[1981

A good photograph of a wooden madonna in its shrine (unpainted); found in the Philippine Islands by Commander Truman Post Riddle, Newport. Probably colonial, traditionally connected with the Virgin of Antipolo, brought from Acapulco in 1626 by Juan Niño de Tabora.

NK1125.A3

Pitshke, Evelyn A. Sculptured doorways of old Mexico (*International studio*, New York, v. 95, no. 392, jan. 1930, p. 67-70 & 84-86, 8 il.)

[1982

An account of Mexican decorative sculpture and architecture, very condensed and not without errors; photographs not clear.

N1.I6

Romero de Terreros y Vinent, Manuel.

Breves apuntes sobre la escultura colonial de los siglos XVII y XVIII. Serie de arte, no. 1. México. S. Galas & hno. 1930. 16 p., 35 il. [1983

What is probably the first attempt to analyse the tremendous production of Mexican colonial sculpture. Special emphasis in this brief study is rightly put on architectural sculpture. Bibliography.

NB253.R65.

Ruvalcaba, J. Melquiádes. Informe sobre la cruz del atrio de Tuxpan, Jalisco (*Divulgación histórica*, México, v. 2, no. 12, 15 oct. 1941, p. 587-589, no il.) [1984

A 16th-century cross destroyed in the earthquake of 1941.

DLC

Sagrario, Monacillo del. Un valioso retablo (*Divulgación histórica*, México, v. 1, no. 2, 15 dic. 1939, p. 22-23, 1 il.) [1985

On the 18th-century high altar of San Joaquín (now at San Cosme, Mexico City).

DLC

Stewart, Dorothy N. Hornacinas; stories of niches and cornices of Mexico City. Mexico. Cultura. 1933. 162 p., 42 il. [1986

A collection of impressionistic lithographs by Isidoro Bayardi, of colonial niches in Mexico City, with an accompanying text.

F1386.S83

PANAMA

Aguilera Malta, Demetrio. Panamá; folklore. Guayaquil. ? 1930. 14 il. [1987

A collection of drawings of colonial churches in the capital and a few provincial monuments.

F1576.P2A5

As antigas igrejas do Panamá (*Boletim da União panamericana*, Washington, v. 12, no. 3, mar. 1917, p. 125-134, 7 il.) [1988

Based on C. P. Kimball's article in the *Architectural record*, New York (item 1994).

F1403.B965

Buschiazzo, Mario J. Panamá la vieja (*Lasso*, Buenos Aires, v. 5, no. 2, ag. 1937, 68-73, 6 il.) [1989

Photographs of colonial buildings at David and Portobello, with descriptive text.

F2801.L36

García, José Uriel. Aspectos de Panamá (*Prensa*, Buenos Aires, 29 mar. 1936, 1 p., 4 il.) [1990

Illustrated with drawings of old wooden houses.

DLC

Gray, Beryl. The city of Old Panama (*Bulletin of the Pan American union*, Washington, v. 51, no. 1, July 1920, p. 37-49, 4 il.) [1991

Entertaining account of the history of the city destroyed in 1671, illustrated with photographs of ruins and old engravings.

F1403.B955

Herrera, José de la Cruz. Panamá la vieja; centenario del Congreso de Panamá, 1826-1926. Panamá. La academia. 1926. 40 p., 11 il., 1 map. [1992

The only guide to the monuments of the old city of Panama; special edition.

———. The tourists' guide to old Panamá. Panamá. Henry. 1926. 48 p., 11 il., 1 map. [1993

A version in English of *Panamá la vieja*, (item 1992) in smaller format.

Kimball, C. P. Old churches of Panama (*Architectural record*, New York, v. 39, no. 6, June 1916, p. 536-550, 16 il.) [1994

Good photography and drawings of the colonial churches of Panama City and the islands.

NA1.A6

———. Old churches of Panama (*Bulletin of the Pan American union*, Washington, v. 43, no. 3, Sept. 1916, p. 345-354, 7 il.) [1995

Condensed from *Architectural record*, New York (item 1994).

Las viejas iglesias de Panamá (*Boletín de la Unión panamericana*, Washington, v. 43, no. 4, Oct. 1916, p. 477-485, 7 il.) [1996

- Translated from *Architectural record*, New York (item 1994)
F1403.B957
- Lindsay, Forbes.** Churches of Panama (*Travel*, New York, v. 11, dec. 1910, p. 70-71, il.) [1997]
G149.T73
- Mallet, Matilde Obarrio.** Sketches of Spanish colonial life in Panama. New York. Sturgis & Walton. 1915. 81 p., 23 il. [1998]
Good illustrations of colonial silver, furniture, lace and 19th-century jewelry.
F1576.P2M25
- Panamá** (International telephone and telegraph corporation. *Ibero-América, álbum dedicado a la Exposición ibero-americana de Sevilla y a la Exposición internacional de Barcelona*. 1929-1930. New York. 1929. p. 87-90, 5 il.) [1999]
Reproduces the high altar of San José, Panama City.
T894.B1I6.
- Sosa, Juan B.** Panamá la vieja. Panamá. Imprenta nacional. 1919. 136 p., 62 il. [2000]
The most complete account of the colonial monuments of Panamá and Portobello.
F1576.P2S7
- Les vieilles églises de Panamá** (*Bulletin de l'Union panaméricaine*, Washington, v. 13, no. 5, nov. 1917, p. 235-242, 5 il.) [2001]
Translated and condensed from an article by C. P. Kimball, *Architectural record*, New York (item 1994)
F1403.B96
- ## PARAGUAY
- Báez, Jorge.** Artes y artistas paraguayos; período renacentista. Asunción. El liberal. 1941. 78 p., il. [2002]
N6700.B3
- Capdevielle, Bernardo.** Misiones jesuíticas en el Paraguay. Asunción. Mundial. 1923. 260 p., 25 il. [2003]
A book of general historical information, including material about the crafts and the architecture of the missions.
- Cardiel, José.** Declaración de la verdad; misiones del Paraguay. Buenos Aires. J. A. Alsina. 1900. 491 p., no il. [2004]
First edition of an 18th-century account of the Jesuit settlements, entitled *Declaración de la verdad contra un libelo infamatorio impreso en portugués contra los pp. jesuitas*. Trades and crafts are listed, and shops and tools described.
F2684.R43
- Charlevoix, Pierre François Xavier de.** Histoire du Paraguay. Paris. Didot. 1756. 3 v., il. [2005]
Source information on the Jesuits in general and some descriptions of their artistic activities and buildings.
F2684.C47
- . Historia del Paraguay. Colección de libros y documentos referentes á la historia de América, v. 11-13 & 15-16 & 18. Madrid. V. Suárez. 1910-1916. 6 v., map. [2006]
Translation of item 2005, with annotations of Muriel (item 2022).
F1401.C68 v. 11-13, 15-16, 18
- . The history of Paraguay. London. L. Davis. 1769. 2 v., no il. [2007]
Abridged translation of item 2005.
F2684.C48
- Colección general de documentos, tocantes á la persecución que los regulares de la Compañía suscitaron y siguieron . . . desde 1644 hasta 1660.** Madrid. Gaceta. 1768-1770. 4 v., no il. [2008]
One of the great source-books for Jesuit activity in the river Paraná region. The fourth volume consists of *El reynò jesuítico del Paraguay* by Bernardo Ibáñez de Echavarri.
- Demersay, Alfred.** Histoire physique, économique et politique du Paraguay et des établissements des jésuites. Paris. L. Hachette. 1860-1864. 2 v. & atlas, 18 il. color, 2 maps. [2009]
Historical and biographical background for the colonial missions.
F2668.D37
- Fernández, Juan Patricio.** Relación histórica de las misiones de los indios que

- llaman Chiquitos, que están al cargo de la Compañía de Jesús de la provincia del Paraguay. Madrid. P. G. Herrán. 1726. [2009a
Account of early missions.
- Fridman, Liberto.** Caazapa (*Nación*, Buenos Aires, 8 dic. 1940, sec. 4, 1 p., 7 il.) [2010
A Jesuit foundation; text of some historical value, with rare illustrations.
F2508.N13
- . Las ruinas de San Cosmé, Paraguay (*Nación*, Buenos Aires, 30 jun. 1940, 1 p., 8 il.) [2011
Useful illustrations, and a popular text quoting from source material.
F2508.N13
- . Santísima Trinidad del Paraná (*Revista geográfica americana*, Buenos Aires, v. 8, no. 91, abr. 1941, p. 229–232, 12 il.) [2012
Valuable illustrations of a Jesuit mission.
- . El templo de Yaguarón (*Nación*, Buenos Aires, 19 mayo 1940, sec. 3, p. 1, 12 il.) [2013
Photographs including details of carving, furniture, and the painting of the wooden roof which is particularly interesting in this church.
F2508.N13
- Gancedo, Alejandro.** Tablas pintadas de San Ignacio Guazú (*Prensa*, Buenos Aires, 13 oct. 1935, sec. 2, 1 p., 5 il.) [2014
Group of 18th-century paintings of children that formerly decorated the destroyed church. Footnotes.
DLC
- Graham, Robert Bontine Cunninghame.** A vanished Arcadia; being some account of the Jesuits in Paraguay, 1607 to 1767. London. W. Heinemann. 1901. 244 p., map. [2015
Excellent general information.
F2684.G74
- Hernández, Pablo.** Misiones del Paraguay; organización social de las doctrinas guaraníes de la Compañía de Jesús. Barcelona. G. Gili. 1913. 2 v., il. [2016
Includes a detailed description, photographs, plans, and maps of the Jesuit ruins (v. 2, p. 267–284); and an exhaustive bibliography. Includes the Brazilian mission of São Miguel.
F2684.H27
- Jesuits.** *Litterae annvae provinciae Paragvariae Societatis Iesu ad modum R. P. Mutium Vitellescum.* Antverpiae. 1 Mevrs. 1636. 168 p., no il. [2017
Letters for the year 1626 and 1627; early news of the missions.
F2681.J58
- . *Relation des insignes progresz de la religion chrestienne faits au Paragui, province de l'Amerique meridionale, & dans les vastes regions de Guair & d'Uruaig.* [2017a
French translation of item 2017.
F2684.J59
- Koebel, W. H.** In Jesuit land. London. Stanley Paul. n. d. 381 p., 44 il. [2018
A few descriptions and photographs of colonial architecture.
F2684.K77
- Lozano, Pedro.** Historia de la Compañía de Jesús en la provincia del Paraguay. Madrid. Vda. de M. Fernández. 1754–1755. 2 v. [2018a
History of the Jesuit settlements.
F2684.L91
- Memoire touchant l'établissement des pères jesuites dans les Indes d'Espagne.** Amsterdam? 1712. 47 p., no il. [2019
An adverse account of the missions in Paraguay. Also published in item 689 (v. 2., p. 577–600).
F2684.M5
- Muratori, Locovico Antonio.** Il cristianesimo felice nelle missioni de'padri della Compagnia di Gesù nel Paraguai. Venezia. G. Pasquali. 1743–1749. 2 v., map. [2020
Account based on, and reprinting, source material. The Jesuit reductions are briefly described.
F2684.N97
- . A relation of the memoirs of Paraguay. London. J. Marmaduke. 1759. 294 p., 1 map. [2021
The English edition of item 2020.
F2684.M971
- Muriel, Domingo.** Historia del Paraguay desde 1747 hasta 1767. Colección de

- libros y documentos referentes a la historia de América, v. 18-19. Madrid. V. Suárez. 1918-1919. 2 v., no il. [2022]
- Occasional references to the founding of Jesuit mission towns. Continuation of Charlevoix (item 2005).
- Pfotenhauer, J.** Die missionen der Jesuiten in Paraguay. Gütersloh. C. Bertelsmann. 1891-1893. 3 v., map. [2022a]
- Missionary history and life in the missions of Paraguay, from sources. F2684.P52
- Richter, Friedrich Wilhelm.** Die sieben missionen, eine kulturhistorische skizze. Pôrto Alegre. Centro. 1930. 55 p. [2023]
- Brief description and estimate of the Jesuit missions to the Guaraní. F2684.R5
- Ruíz de Montoya, Antonio.** Conquista espiritual hecha por los religiosos de la Compañía de Jesus, en las provincias del Paraguay, Parana, Uruguay, y Tape. Madrid. Imprenta del reyno. 1639. 108 p., no il. [2024]
- Account of the Jesuit missions by one of their founders. F2684.R93
- Ruiz Moreno, Aníbal.** El urbanismo en las misiones jesuíticas. Buenos Aires. A. Moly. 1940. [2024a]
- A thesis, brief and derivative, but informative. F2684.R94
- Sánchez Labrador, José.** El Paraguay católico. Buenos Aires. Universidad nacional de La Plata. 1910-17. 3 v., il. [2025]
- The first publication of an 18th-century account of the missions. BV2853.P253
- as a catalog of the building and its furniture.
- Also issued as a separate pamphlet (Asunción 1931)
- . Arte jesuítico de las misiones hispano guaraníes. Biblioteca de la Sociedad científica del Paraguay, no. 9. Asunción. Guaraní. 32 p., 10 li., [2026a]
- Several of the missions are described with many poor illustrations. N7938.A65
- . A colonial church in Paraguay, (*Bulletin of the Pan American union* Washington, v. 66, no. 10, oct. 1932, p. 700-709, 6 il.) [2027]
- Translated from *Revista de la Sociedad científica del Paraguay*, Asunción, 1931 (item 2026). F1403.B955
- Bordón, F. Arturo.** Una obra arquitectónica indígena; la iglesia paraguaya de Yaguarón (*Prensa*, Buenos Aires, 8 en. 1939, sec. 4, 1 p., 18 il.) [2028]
- A few words of identification accompanying rare photographs. DLC
- . Las ruinas jesuíticas de Trinidad (*Prensa*, Buenos Aires, 29 Oct. 1939, sec. 2, 1 p., 8 il.) [2029]
- Photographs, drawings, and a descriptive text. DLC
- Elliot, L. E.** Jesuit missions in Paraguay (*Pan American magazine*, New York, v. 33, no. 5, oct. 1921, p. 228-235, 5 il.) [2030]
- There are photographs of the ruins of three missions. F1401.P18
- Furlong Cardiff, Guillermo.** La arquitectura de las misiones guaraníes (*Estudios de la Academia literaria de La Plata*, Buenos Aires, jun.-ag. 1937, p. 86-100). [2031]
- Very important information on the architecture of the Jesuit missions, and the architects employed there. According to the documents here published, 15 of the 17 were lay-brothers and not of Spanish origin.
- Hutchinson, Thomas J.** A visit to Paraguay during the war (Bates, H. W. *Illustrated travels*. London. 1869.

Architecture

- Alborno, Pablo.** Arte jesuítica colonial; el templo de Yaguarón (*Revista de la Sociedad científica del Paraguay*, Asunción, v. 3, no. 1, mayo 1931, 7 p., 7 il.) [2026]
- Somewhat labored but detailed description of one of the best preserved Jesuit churches. Very poor illustrations and no historical data; but useful

v. 1, p. 41-46 & 71-77 & 97-103, il.)

[2031a

Some drawings of the ruins of missions, and a few brief descriptive passages.

G170.B32 v. 1

Ruinas jesuíticas del Paraguay; el pueblo de la Trinidad (*Prensa*, Buenos Aires, 22 dic. 1929, sec. 4, 1 p., 8 il.)

[2032

Photographs.

DLC

Sculpture

Barrio, Maximino de. Misiones jesuíticas del Paraguay (La Plata, Universidad nacional, Museo de historia natural. *Guía para visitar el Museo de La Plata*. La Plata. 1927. p. 311-321, no il.)

[2033

Description, of a general nature, of a collection of objects from the Jesuit missions, with some historical background.

Hanke, Wande. Denkmäler aus der vergangenheit Paraguays (*Lasso*, Buenos Aires, v. 6, no. 8, febr. 1939, p.504-505, 8 il.)

[2034

Photos of wood sculpture from the Jesuit churches of Yaguarón, San Cosmé, and Guararambaré.

F2801.L36

PERU

Barriga, Víctor M. Documentos para la historia de Arequipa; 1534-1558. Arequipa. Colmena. 1939. v 1., 419 p., no il.

[2035

Valuable reference book for local history; the first volume publishes documents of the period 1534-1558.

F3611.A7B3

Bertuch, Friedrich Justin. Peru nach seinerm gegenwärtigen zustande dargestellt, aus dem Mercurio peruano. Weimar. F. S. pr. Landes-industrie-comptoirs. 1807-8.

[2035a

Extracts from the last six volumes of the *Mercurio peruano* (item 2075a) for 1793-4.

F3411.P47

Bromley, Juan. La fundación de la Ciudad de los Reyes. Lima. Excelsior. 1935. 228 p., no il.

[2036

Although purely historical in interest,

various studies are useful to the historian of art; chap. 7 discusses the laying out of the city, and the system of distributing land in Peru (p. 69-71) and its appendix (p. 187-199) gives the old names of streets.

F3601.B76

Castro, Ignacio de. Relación de la fundación de la real audiencia del Cuzco en 1788, y de las fiestas con que esta grande y fidelísima ciudad celebró este honor. Madrid. Vda. de Ibarra. 1795. 287 p., no il.

[2038

Moderately useful for a knowledge of the colonial city; the buildings are identified and described in a general way, but with less detail than the fireworks.

NNH; RPB

Cobo de Peralta, Bernabé. Historia de la fundación de Lima (Lima, Concejo provincial de Lima. *Monografías históricas sobre la ciudad de Lima*. Lima. Gil. 1935. v. 1, p. 7-326, no il.)

[2039

Important contemporary description of Lima at the beginning of the 17th century. The cathedral and convent churches are discussed in detail. Published from the original manuscript of item 601.

F3601.C748

Cuzco, Cabildo. Fundación española del Cuzco y ordenanzas para su gobierno; restauraciones mandadas ejecutar del primer libro de cabildos de la ciudad por el virrey del Perú, Don Francisco de Toledo. Lima. Sanmartí. 1926. 242 p., 3 il. color.

[2040

First publication of a manuscript entitled "Primera fundación de esta gran ciudad del Cusco". Includes regulations for the building of the cathedral, the cabildo, and other structures; also silversmiths' regulations. Edited by Horacio H. Urteaga and Carlos A. Romero.

F3611.C9C83

Echave y Assú, Francisco de. La estrella de Lima convertida en sol. Amberes. Juan Baptista Verdussen. 1688. 381 p., no il.

[2041

Published on the occasion of the beatification of Toribio Alfonso Mogrovejo,

- second archbishop of Lima (1679), this book gives a very detailed description of the cathedral in Lima, and the ceremonies of the novena, and a less complete description of the other monuments and foundations of the city. Invaluable.
- Escalona y Agüero, Gaspar de.** *Gazophilatium regium perubicum. Matriti. Gabriel de León.* 1675. 567 p., no il. [2042]
Compendium of legal information about the viceroyalty of Peru. Here are listed and analyzed laws pertaining to the building and furnishing of churches, responsibility for repair of public buildings, and funds to be used. F3444.E74
- Faith, art and Indians; the Freyer collection of sixteenth and seventeenth century Peruvian art** (*Commonweal*, New York, v. 14, no. 4, 27 may 1931, p. 88, no il.) [2043]
Laudatory announcement of the exhibition of colonial paintings and furniture from Peru at the Brooklyn museum. AP2.C6897
- Feyjoo de Sosa, Miguel.** *Relación descriptiva de la ciudad y provincia de Trujillo del Peru.* Madrid. Consejo de las Indias. 1763. 164 p., maps. [2044]
Occasional references to colonial building, and the earthquakes in Trujillo. F3611.T8F4.
- Gálvez, José.** *Lima colonial (Lima en el IV centenario de su fundación; monografía del departamento de Lima.* Lima. Minerva. 1935. 13 p., 20 il.) [2045]
Some interesting photographs and some prints from Radiguet illustrating a general description of colonial Lima. F3451.L7L5
- . *Monografía geográfica e histórica del departamento de la Libertad.* Trujillo. Central. E. R. Blondet. 1935. 141 p., 90 il. [2046]
Contains a few indifferent photographs of the colonial buildings of Trujillo and Otuzco. F3451.L3R6
- García, José Uriel.** *El Cuzco de la colonia (Revista universitaria, Cuzco, v. 8, no. 44-45, 1924, p. 30-42, no. il.)* [2047]
General remarks about the fusion of Inca and Hispanic culture, in painting, theology, and music. LE66.C8
- . *Lujo y fiestas del Cuzco de post-conquista (Prensa, Buenos Aires, 4 feb. 1934, sec. 4, 1 p., 5 il.)* [2048]
Interesting details on the acquisition of works of art. DLC
- . *Los Mollinedo, Mecenas del Cuzco colonial (Prensa, Buenos Aires, 20 marzo 1938, sec. 3, 1 p., 4 il.)* [2049]
The late 17th-century bishop Mollinedo y Angulo of Cuzco helped finance the building of San Sebastián, the tower of San Cristóbal and churches at Acomayo, Acopia, Abancay, Curahuasi, Marangani, Layo, Paucortambo, Pitumarca, Urubamba, Huani-paca, Lampa, Cabana, Umachiri, Asillo, Orurillo, Saman, Sandia, and others. Together with other members of the family, he also patronized sculptors and painters. DLC
- García, José Uriel & Giesecke, Albert A.** *Cuzco; historical and artistic guide.* Lima. Garcilaso. 1925. 140 p., 26 il., 1 map. [2050]
Translation of their *Guía* (item 2051). F3611.C9G32
- . *Guía histórica-artística del Cuzco; homenaje al centenario de Ayacucho.* Lima. Garcilaso. 1925. 160 p., 29 il., 1 map. [2051]
Good general descriptions of colonial buildings, but little historical data. F3611.C9U3
- Giesecke, Albert A.** *Guide to Cuzco; the Mecca of South America (Revista universitaria, Cuzco, v. 10, no. 35, ag. 1921, p. 3-17, 1 il.)* [2052]
A very cursory paper on high points of interest in and around Cuzco. LE66.C8
- Gómez de Orozco, Federico.** *Las primeras comunicaciones entre México y Perú (Anales del Instituto de investiga-*

- ciones estéticas*, México, v. 2, no. 8, 1941, p. 65-70, no il.) [2053
Gives evidence that such things as paintings, sculptured saints, altarpieces and silverware, as well as furniture, was being sent to Peru as early as 1556.
- N16.M5
- Gufa política eclesiastica y militar del virreynato del Perú.** Lima. Niños huérfanos, etc. 1793-1798. [2053a
An annual guide to Peru, published for six years under the auspices of the Sociedad académica de amantes de Lima, and edited by Joseph Hipólito Unanue.
- Guzmán B., Francisco.** El sentido de volumen en el arte antiguo peruano y su influencia en la pintura colonial (*Revista universitaria*, Cuzco, v. 25, no. 70, 1936, p. 119-126, no il.) [2054
An attempt to translate the feeling for volume evident in Indian sculpture and architecture, into "volumes of color" in painting, and to trace it into colonial art.
- LE66.C8
- Haenke, Thaddäus.** Carácter, genio y costumbres de los limeños en 1801 Camacho, Fabio. *Aspectos de Lima*. Lima. 1937? p. xxix-xxxvi, 14 il. [2055
Reprint of a chapter of item 2056, with woodcuts and drawings of architecture and costumes by Ignacio Merino and Max Radiguet.
- F3601.C26
- . Descripción del Perú. Lima. Lucero. 1901. 320 p., no il. [2056
Edited from a colonial manuscript in the British museum. Very useful background material.
- F3411.H13
- Harth-Terré, Emilio.** Evolución de Lima virreinal (*Nación*, Buenos Aires, 13 en. 1935). [2057
- F2508.N13
- Histoire des tremblemens de terre arrivés a Lima, capitale du Perou, et autres lieux; avec la description du Perou.** La Haye. 1752. 2 v., il., maps. [2058
Translation of item 2102.
- F3444.T88
- "Icaro."** Cuzco; the fourth centenary of the founding of the Spanish city (*Bulletin of the Pan American union*, Washington, v. 68, no. 2, feb. 1934, p. 77-84, 7 il.) [2059
Translated from *El comercio*, Lima, 1933; general historical description.
- F1403.B955
- Individual y verdadera relación de la extrema ruína que padeció la Ciudad de los Reyes, Lima, capital del reyno del Perú, con el horrible temblor de tierra acaecido en ella, la noche del 28. de octubre de 1746.** México. Vda. de Joseph Bernardo de Hegal. 1747. [2060
2d edition of the original published in Lima, 1746. Details of destruction in Lima and Callao; list of religious establishments in Lima; maps. See also item 2102.
- F3444.I39
- Izaguirre Ispizúa, Bernardino.** Historia de las misiones franciscanas. Lima. Penitenciaría. 1922-1929. 14 v., il. [2061
Basic material, including documents, for the study of Franciscan monastic architecture.
- F3431.I98
- Jones Odriozola, Guillermo.** La catedral de Lima y la estatua del conquistador (*Prensa*, Buenos Aires, 3 ag. 1941, sec. 3, p. 1, il.) [2062
- Kochnitzky, León.** Sur la route de l'Inca (*Renaissance*, Paris, v. 19, no. 10-12, oct.-déc. 1936, p. 21-30, 24 il.) [2063
Architectural monuments of Tiahuanaco, Cuzco, La Paz, Arequipa and Potosí are discussed; there is also a page of description of painting in Cuzco: all rather poetic than informative.
- N2.R25
- Lavalle, José Antonio de.** Galería de retratos de los gobernadores y virreyes del Perú; 1532-1824. Barcelona. Maucci. 1909. 184 p., 44 il. [2063a
Engravings by Evaristo San Cristóval from portraits which the editors describe as "más o menos auténticos"; the text is biographical, and the source

of the engraving is never explained, but the collection makes a handy if sometimes questionable reference list.
F3405.L39

Leguía, Jorge Guillermo. *La ciudad legendaria (Historia y biografía.* Santiago de Chile. Ercilla. 1936. 50 p., 2 il.) [2064]

Two essays, *Lima en el siglo XVIII* (reprinted from item 2065) and *Nuestras ciudades; la ciudad de Lima* are concerned with generalizations about Lima's past aspect and society. Both draw richly on source material, and the second quotes a long passage about the foundation of Lima.

P3431.L45

———. *Lima en el siglo XVIII; ciudad de los reyes del Perú.* Lima. Euforion. 1921. 38 p., no il. [2065]
Contains a section on architecture based on the writings of others.

F3601.L52

———. *Lima en el siglo XVIII (Lima, Concejo provincial. Monografías históricas sobre la ciudad de Lima.* Lima. Gil. 1935. v. 2, p. 171-186, 1 il.) [2066]

This is a reprint of the text published separately in 1921 (item 2065), but with a splendid drawing of the cathedral and its plaza as they appeared in 1801.

F3601.L748

Levillier, Roberto. *Organización de la iglesia y órdenes religiosas en el virreinato del Perú en el siglo XVI; documentos del Archivo de Indias.* Madrid. Sucs. de Rivadeneyra. 1919. 345 p., no il. [2067]

Church documents, essential to an understanding of the organization responsible for ecclesiastical architecture and art.

F3444.L65

Lima, Cabildo. *Libro primero de cabildos de Lima.* Paris. P. Dupont. 1900. 3 v., il., some color. [2067a]
This publication of the records of the Cabildo covers the years 1535-1539, with notes. The editors were Enrique Torres Saldamanto, Pablo Patrón and Nicanor Boloña.

F3601.L73

———. *Libros de cabildos de Lima.* Lima. Concejo provincial de Lima. 11 v., il. [2067b]

The books of the colonial Cabildo, edited by Bertram T. Lee. Covers the period 1534-1593, books 1, and 3-11 (book 2 has been lost).

F3601.L733

Lima, Concejo provincial. *Monografías históricas sobre la ciudad de Lima.* Lima. Gil. 1935. 2 v., il. [2068]
10 studies bearing on the history of Lima, published in honor of the 400th anniversary of the founding of the city. Those pertaining to the fine arts are separately listed here (items 559, 2039, 2066, 2085, 2099, 2107, 2111).

F3601.L748

Lima, el Día de Lima. *Proclamación real que de el nombre agosto de el supremo señor D. Fernando el VI . . . hizo la muy noble, y muy leal ciudad de los reyes Lima . . . Con la relación de la solemne pompa de tan fausto felice aplauso, y de las reales fiestas con que se celebró.* Lima. 1748. 268 p., 1 il. [2069]

Precise contemporary information on costumes and liveries and locations of important buildings.

F3601.L71

Lima precolombina y virreinal. Lima. Artes gráficas-Peruana. 1938. 462 p., 227 il. [2070]

A group of twenty papers written by scholars and by advanced students of Peruvian art in the University of San Marcos. The majority are monographs dealing with the baroque monuments of Lima; together they constitute a valuable guide, with a quantity of illustrations. All have been issued separately as reprints also. They are here listed separately by their authors (items 2088, 2105, 2112, 2117, 2118, 2130, 2138, 2140, 2149, 2152, 2174, 2175, 2180, 2186, 2191, 2192, 2193, 2195, 2199)

N6717.L5L5

Lohmann Villena, Guillermo. *Noticias inéditas para ilustrar la historia de bellas artes en Lima durante los siglos 16 y 17 (Revista histórica de Lima,* Lima, v. 13, 1940). [2071]

Martínez Campañón, Baltasar Jaime. Trujillo del Perú a fines del siglo XVIII. Madrid. Biblioteca del palacio. 1936. [2072
See item 2103.

McNeil, Paul. Peruvian art collection in Washington: Freyer collection of Hispanic-Peruvian art and furniture (*Bulletin of the Pan American union*, Washington, v. 70, no. 8, aug. 1936, p. 639-650, 12 il.) [2073

A description of an outstanding collection of colonial painting, sculpture, and furniture.

F1403.B955

Mendiburu, Manuel de. Diccionario histórico-biográfico del Perú; parte primera que corresponde a la época de la dominación española. Lima. J. F. Solís. 1874-90. 8 v., no il. [2074
A fundamental source of information about artists, patrons, civil and ecclesiastical authorities.

F3405.M53

———. Diccionario histórico-biográfico del Perú. Evaristo San Cristóval, ed. Lima. Enrique Palacios. 1931-1935. 11 v., no il. [2075
A second, enlarged edition of item 2074.

F3405.M54

Mercurio peruano de historia, literatura y noticias públicas que da á luz la Sociedad academica de amantes de Lima. Lima. Niño huérfano. 1791-1795. v. 1-12. [2075a

A periodical often very useful for information on the contemporary scene. Edited by Jacinto Calero y Moreira.

F3401.M55

Miró Quesada Sosa, Aurelio. Artes y oficios del Perú. Lima. Lumen. 1940. 27 p., 24 il. [2076

Valuable for its list of colonial craftsmen taken from documents by the author and Emilio Harth-Terré. Good varied illustrations of architecture.

NK916.M5

Mugaburu, Josephe de & Mugaburu, Francisco de. Diariode Lima (1640-1694); crónica de la época colonial. Colección de libros y documentos referentes a la historia del Peru, v. 7-8. Lima. Sanmartí. 1917-18. 2 v., no il. [2077

Synopsis of a great colonial news-bulletin. Worth consulting for occasional references to dedications of churches and monuments, arrival of artists and architects.

F3444.M88

———. Diario de Lima (1640-1694); tomo 2, crónica de la época colonial. Lima. Concejo provincial. 1935. 275 p., no il. [2078
2 ed. of item 2077, complete.

F3444.M89

Noel, Martin S. La cultura incaica como sedimento autóctono de las artes virreinales (*Boletín de la Junta de historia y numismática americana*, Buenos Aires, v. 9, 1936, p. 123-137). [2079

Odriozola, Manuel de. Terremotos; colección de las relaciones de las más notables que ha sufrido esta capital y que la han arruinado. Lima. A. Alfaro. 1863. 205 p., 1 plan. [2080

Some twenty accounts of earthquakes at Lima or nearby, largely of the colonial period, with a plan of the port of Callao before the tidal wave of 1746.

QE534.065

Ortiz de Zárate, Ramón. El Cuzco y sus monumentos; guía del viajero. Lima. Sanmartí. 1921. 80 p., 3 plans. [2081

A short and superficial guide, with some useful descriptions.

Pajuela, A. M. Gobernantes del Perú durante el coloniaje (*Lima en el IV centenario de su fundación, monografía del departamento de Lima*. Lima. Minerva. 1935. 14 p., 42 il.) [2082

Brief biographies of the governors and viceroys with small oval portraits from colonial prints and paintings. Poorly reproduced.

F3451.L7L5

Palma, Ricardo. Perú: tradiciones. Sér. 1-6. Lima. C. Prince. 1883. 1 v., il. [2083

The first edition of an influential series of brief evocative essays on the city of Lima and the Peruvian past. A good deal of information on colonial art and architecture is scattered through them,

especialmente en tales ensayos as *El Cristo de la agonía*, *La casa de Pilatos*, and *Los azulejos de S. Francisco*.

F3409.P167

———. Tradiciones peruanas. Madrid. Calpe. 1919–1923? 6 v. [2084

Complete edition of the essays. See item 2083.

F3409.P172

Patrón, Pablo. Lima antigua (Lima, Concejo provincial. *Monografías históricas sobre la ciudad de Lima*. Gil. 1935. v. 2, p. 189–221, 1 il.) [2085
An essay describing the growth and mood of the colonial city with its churches, monastic foundations and great houses. Its quality is literary and historical. The illustration is a portrait of Viceroy Amat from the church of the Nazarenas.

F3601.L748

———. Lima antigua. Lima. Gil. 1935. 33 p., 38 il., 2 color. [2086

The text of item 2085, richly illustrated with old photographs and watercolors by Pancho Fierro and Evaristo San Cristóval.

F3601.P32

———. Lima antigua (*Lima en el IV centenario de su fundación; monografía del departamento de Lima*. Lima. Minerva. 1935. 14 p., 9 il.) [2087
Variant of the text of item 2085, omitting the list of educational institutions and various other passages. Illustrations are woodcuts after Pancho Fierro.

F3451.L7L5

Peña Prado, Juan M. Ensayos de arte virreinal (*Lima precolombina y virreinal*. Lima. Artes gráficos-Peruana. 1938. p. 79–172, 90 il.) [2088
An exhaustive general essay on colonial art in Peru. After characterizing the various periods, the author takes up in turn religious architecture, residential architecture, furniture, sculpture, ceilings, altars and choir stalls, and painting.

N6717.L5L5

Peralta y Barnuevo, Pedro de. Lima fundada o conquista del Perú. Lima. F. Sobrino y Bados. 1732. 2 v., no il. [2089

Ocasional references to colonial churches.

PQ8496.P3L5

Peru, Viceroyalty. Colección de las memorias o relaciones que escribieron los virreyes del Perú acerca del estado en que dejaban las cosas generales del reino. Madrid. Huérfanos. 1921. 2 v., no il. [2090
Contains references to colonial architecture.

F3444.P4

———. Gobernantes del Perú; cartas y papeles, siglo XVI. Roberto Levillier, ed. Madrid. Biblioteca del Congreso Argentino. 1921–1926. 14 v., maps. [2091

Documents from the Seville archives which occasionally serve to give information on the founding and building of churches and other buildings, and so on.

F3444.P45

———. Memorias de los virreyes que han gobernado el Perú. Lima. Bailly. 1859. 6 v., no il. [2092
These documents are of essential importance for any historical research in the colonial period.

Portal y Espinosa, Ismael. Lima religiosa. Lima. Gil. 1924. 417 p., il. [2093

A popular anthology of material about the churches of Lima, much of it inevitably architectural in character, with some 70 useful illustrations.

BX1485.L52P6

Reynolds, Jeremiah N. Historia de la ruina de Lima y el Callao en el año 1746. Callao. E. Dañino. 1860. 16 p., no il. [2094
Spanish translation of a part of item 2045.

F3601.R46

———. Voyage of the United States Frigate Potomac. New York. Harper & bros. 1835. 560 p., il. [2095
Includes a description of the earthquake of 1746 in Lima and Callao.

G440.P8R4

Ríos Pagaza, Carlos. El arte religioso peruano (*Crónica de Lima*, Lima, num. extraordinario, 23 oct. 1935) [2096
Riva Agüero, José de la. Los franciscanos en el Perú y las misiones de Ocopa.

Barcelona. Casals. 1930. 23 p.
[2097

BX3614.P4R5.

Skinner, Joseph. The present state of Peru: comprising its geography, topography, natural history, mineralogy, commerce, the customs and manners of its inhabitants, the state of literature, philosophy and the arts. London. R. Phillips. 1805. 487 p., 20 il., color.
[2097a

Translation from v. 1-4 of the *Mercurio peruano* (item 2075a). Colored engravings of costumes and descriptive commentary, especially about Lima.

F3411.S62

Suardo, Juan Antonio. Diario de Lima; 1629-1634. Lima. C. Vásquez L. 1935. 263 p., no il.
[2098
Publication of a journal of colonial Lima, kept by royal order and sent in triplicate to Spain; records full descriptions of church ceremonies, official fetes, as well as arrivals and departures, births and deaths.

F3444.S83

Tizón y Bueno, Ricardo. El plano de Lima, apuntaciones históricas y estadísticas (Lima, Concejo provincial. *Monografías históricas sobre la ciudad de Lima*. Lima. Gil. 1935. v. 2, p. 401-436, 5 il.)
[2099
An examination of the maps of Lima in the colonial period and the light they cast on the city's growth.

F3601.L748

Torres Bollo, Diego de. Berve relatione circa il frutto che si raccoglie con gli Indiani di quel regno. Venetia. 1604. Gio. Battista Ciotti Senese. 101 p., no il.
[2100
Account of missionary activities by a Jesuit.

F3444.T71

Travada, Vicente. El suelo de Arequipa convertido en cielo, en el extremo del religioso monasterio de Santa Rosa de Santa María. (1752) Documentos literarios del Perú, v. 10. Lima. Estado. 1877. 415 p., no il.

[2101

Part 1 describes the city of Arequipa; part 2, its eleven principal churches

and convents; part 3, the foundation of the monastery of Santa Rosa de Santa María. Published with this is a description of the city of Trujillo and biographies of its bishops. An account of great value.

A true and particular relation of the dreadful earthquake which happened at Lima, the capital of Peru, and the neighboring part of Callao on the 28th of October, 1746 . . . To which is added a description of Callao and Lima before their destruction, and of the kingdom of Peru in general. London. T. Osborne. 1748. 341 p., il., maps.
[2102

English translation of item 2060, with illustrations, and additional descriptions (compiled from other sources).

F3444.T86

Trujillo del Perú a fines del siglo XVIII; dibujos y acuarelos que mandó hacer el obispo D. Baltasar Jaime Martínez Compañón. Madrid. Biblioteca del Palacio. 1936. 22 p. text, 104 il., 8 color.
[2103

Selections from the 9 volumes of drawings and watercolors of the diocese of Trujillo, Peru, made for the Bishop Martínez Compañón (1779-1791), now in the Palace library in Madrid. All phases of native life, festivals, and buildings are shown.

F3611.T8M27

Voyages au Pérou faits dans les années 1791 a 1794 par les pp. Manuel Sobrevela et Narcisso y Barcelo; précédés d'un tableau de l'état actuel de ce pays, sous les rapports de la géographie, de la topographie, de la minéralogie, du commerce, de la littérature et des arts. Paris. J. G. Dentu. 1809. 2 v. & atlas, 12 il. color, map.
[2103a

V. 1 is a translation from Joseph Skinner's *Present state of Peru* (item 2097a); v. 2, from Bertuch's *Peru nach seinem gegenwärtigen Zustande* (itself a translation from Skinner and from the rest of the *Mercurio peruano*, item 2075a). Useful for illustrations and descriptions. The plates are identical (in reverse) with Skinner's.

F3411.P48

Zárate M., Góver. Guía práctica del Cuzco. Cuzco. N. C. Tió. 1935. 110 p., 23 il. [2104]

A good list of the colonial monuments, superficially treated.
F3611.C9Z3

Architecture

Accinelli F., Teresa. Iglesia de San Carlos (*Lima precolombina y virreinal*). Lima. Artes gráficas-Peruana. 1938. p. 309-318, 4 il. [2105]

Description of the 18th-century chapel of the Jesuit novitiate, since 1924 converted into the Panteón de los próceres.

N6717.L565

Álbum artístico; convento de San Francisco de Jesús el grande. Lima. Revista franciscana del Perú. 1938. 73 il. [2106]

A book of photographs of the Franciscan convent (largely 18th-century) of Lima.

NN

Angulo, Domingo. El barrio de San Lázaro de la ciudad de Lima (Lima, Concejo provincial. *Monografías históricas sobre la ciudad de Lima*. Lima. Gil. 1935. v. 2, p. 91-167, no il.) [2107]

Careful history of the buildings in an important colonial section of the city. The value of the work is lessened by the lack of illustrations.

F3601.L748

———. Fundación y población de la villa de Zaña (*Revista del Archivo nacional del Perú*, Lima, v. 1, no. 2, 1920, p. 281-299, no il.) [2108]
Articles of foundation of 1613, including the planning of town and allotting of land; useful as an example.

F3401.R453

———. La iglesia de Sto. Domingo de la ciudad de los Reyes; concierto que hizo con el monesterio y frayles de señor Sancto Domingo, Gerónimo Delgado, cantero, para labrar el cruzero de la iglesia del dicho monesterio; año 1547 (*Revista del Archivo nacional del Perú*, Lima, v. 12, no. 2, jul.-dic. 1939, p. 221-228, no il.) [2109]
Important example of a contract for

the vaulting of a church.
F3401.R453

———. Información que se hizo por el cabildo, justicia y reximiento desta ciudad de los Reyes . . . de la rruyna que padeció esta ciudad con el terremoto de 20 de octubre de 1687 (*Revista del Archivo nacional del Perú*, Lima, v. 12, no. 1, en-jun. 1939, p. 3-45; v. 12, no. 2, jul.-dic. 1939, p. 131-164, no il.) [2110]

Report on the destruction of the earthquake in Lima, building by building, with added corroborative testimony. Very important.

F3401.R453

———. La metropolitana de la ciudad de los Reyes, 1535-1825 (Lima, Concejo provincial. *Monografías sobre la ciudad de Lima*. Lima. G.I. 1935. v. 2, p. 1-88, 3 l.) [2111]

The best history to date of the cathedral of Lima. Based on documentary study, with ample quotations from capitular records and old descriptions. Also issued as a separate reprint.

F3601.L748

———. La metropolitana de Lima (*Lima precolombina y virreinal*. Lima. Peruana. 1938. p. 173-180, 3 il.) [2112]

A review of the history of the cathedral, condensed from the longer documented study (item 2111).

N6717.L5L5

———. El monasterio de Sta. Clara de la ciudad de Cuzco (*Revista del Archivo nacional del Perú*, Lima, v. 11, no. 1, en.-jun. 1938, p. 59-95; v. 11, no. 2, jul.-dic. 1938, p. 157-84, no il.) [2113]

Documents from the first convent of Cuzco, including those of its foundation, list of property and of possessions. (pictures, etc.), and also list of the nuns and the endowment each brought to the convent.

F3401.R453

———. Notas y monografías para la historia del barrio de San Lázaro de la ciudad de Lima (*Revista histórica* Lima, v. 5, 1913, p. 272-346 & 399-426, no il.) [2114]

Lengthy historical notes on a very old

section of Lima, taking up churches, monasteries, hospitals, hermitages, and bridges individually. Basic and important.

F3401.I59

———. El primitivo estilo de la iglesia de Sto. Domingo de Lima y las transformaciones que ha sufrido (*Revista del Archivo nacional del Perú*, Lima, v. 2, no. 3, set.-dic. 1921, p. 526-533, no il.) [2115]

Four pages of notes on the history of the building, and the text of the document establishing the chapel given by Hieronymo de Aliaza in 1545.

F3401.R453

———. Relación de las circunstancias misteriosas que han acaecido para efectuar la . . . fábrica de la nueva iglesia vice-parrochia de los barrios de Los huérfanos, con el título del Corazón de Jesús Sacramentado y Nuestra Señora del Consuelo (*Revista del Archivo nacional del Perú*, Lima, v. 10, no. 1, en.-jun. 1937, p. 53-76, no il.) [2116]

Very interesting and detailed account (embellished with supernatural incidents), of the planning, building, and consecration of a church, its destruction in the earthquake of 1746, and its rebuilding.

F3401.R453

Antúnez de Mayolo R., Santiago. Iglesia de Jesús María (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 181-224, 10 il.)

[2117]

The author makes use of four manuscripts from the monastery archives to determine the facts of the history of its church. The source-material is more useful than the interpretation and description (without adequate illustrations), though this serves as a fair catalog of the furnishings. Stylistic discussion is notable for a refutation of Sartorio's theory of oriental influence.

N6717.L5L5

Aranda Z., Marta. Iglesia y convento de las Nazarenas (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 337-350, 3 il.)

[2118]

Description of the church, and the history of its miraculous image.

N6717.L5L5

Arequipa, eine oase im schatten von vulkanen (*Lasso*, Buenos Aires, v. 4, no. 12, juni 1937, p. 755-759, 5 il.)

[2119]

Contains 3 splendid photos of colonial architecture in Arequipa.

F2801.L36

Arróspide de la Flor, César. La catedral de Puno (*Mercurio peruano*, v. 15, no. 156, feb. 1940, p. 90-93)

[2120]

Aspectos de Cajamarca *Arquitecto peruano*, Lima, v. 5, no. 52, nov. 1941, 2 p., 5 il.)

[2121]

A group of unusual detailed photographs of colonial architecture.

NA5.A78

Barriga, Victor M. Arequipa y sus blasones. Arequipa. Colmena. 1940. 133 p., 1 il.

[2122]

Some collateral information on the builders of colonial houses.

F3611.A7B28

Benavides Rodríguez, Alfredo. Un aspecto técnico del barroco en general y en especial del hispano-aborígen (*Revista universitaria*, Cuzco, v. 25, no. 70, 1936, p. 105-110, 6 il.)

[2123]

Argues that the baroque facade characteristic of Cuzco is derived from the wooden baroque altarpiece.

LE66.C8

Also published in *Revista de arte* Santiago (v. 2, no. 9, 1936, p. 2-7, 10 il.)

N7.R37

Bermúdez, J. M. Anales de la catedral de Lima; 1534 a 1824. Lima. Estado. 1903. 419 p., no il.

[2124]

First publication of an 18th-century history of the cathedral of Lima preserved in manuscript in the Biblioteca nacional de Peru. The author (1764-1830) was a canon and compiled his history from church documents. To be read in connection with Domingo Angulo's monograph (item 2111).

F3601.B51

Buschiazio, Mario J. La arquitectura colonial del Cuzco. Buenos Aires. Beutelspacher. 1936. 20 p., 8 il., 2 plans.

[2125]

- Larger and more detailed statement of the article *Cuzco* (item 2126).
- . *Cuzco* (*Lasso*, Buenos Aires, v. 3, no. 10, abr. 1936, p. 457-466, 8 il.) [2126]
Historical and descriptive introduction to the architecture of a colonial capital.
F2801.L36
- . El templo y convento de Santo Domingo del Cuzco (*Revista de arquitectura*, Buenos Aires, v. 22, no. 191, nov. 1936, p. 546-552, 8 il., plan.) [2127]
Study of the half Spanish, half Indian monastery of Cuzco, including contemporary descriptions and comments on the present condition of the building, with good photographs and a plan.
NA5.R57
- . Las viejas ciudades de América; Arequipa (*Prensa*, Buenos Aires, 13 oct. 1940, sec. 2, 1 p., 5 il.) [2128]
Historic notes on colonial architecture with footnotes. Clear photographs of famous doorways.
DLC
- Camacho, Fabio.** Estampas del sur del Perú . . . monumentos arqueológicos y coloniales; paisajes, tipos, y escenas urbanas. Lima. Expresión. 1939. 148 p., 145 il. [2129]
Excellent photographs, somewhat marred by irregular painting, of colonial buildings in Cuzco, Arequipa, Puno, Pomata and Juli. Essays by Luis Valcárcel and Emilio Romero.
F3423.C216
- Carrasco Hermoza, Alberto.** Iglesia de San Pedro (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 249-264, 6 il.) [2130]
Historical data and description of the foremost Jesuit church of Lima.
N6717.L5L5
- As cathedrae do Novo Mundo; Peru** (*Boletim da União panamericana*, Washington, v. 13, no. 4, out. 1917, p. 220-229, 11 il.) [2131]
Translation from the *Bulletin de l'Union panaméricaine*, Washington (item 2132).
F1403.B965
- Les cathédrales du Nouveau Monde; Pérou** (*Bulletin de l'Union panaméricaine*, Washington, v. 10, no. 3, mar. 1916, p. 105-114, 11 il.) [2132]
Illustrations of the cathedrals of Lima, Cuzco, Arequipa, Huanuco, Ayacucho. Chachapoyas, Puno, and Trujillo; historical text.
F1403.B96
- Clark, Mary Doris.** Santiago de Pomata, a colonial church on Lake Titicaca (*Bulletin of the Pan American union*, Washington, v. 64, no. 11, nov. 1930, p. 1108-1118, 9 il.) [2133]
Remarkable photos of this important church which has some decorative elements derived from Indian sources. Translated from *Cuidad y campo*, Lima (no. 47, 1930).
F1403.B955
- Cosio, José Gabriel.** El Cuzco histórico y monumental. Lima. Incazteca. 1924. 119 p., 7 il. [2134]
A concise guide with brief notes on colonial architecture and an air view of the city.
F3611.C9C67
- . Cuzco, the historical and monumental city of Peru. Lima. Incazteca. 1924. [2135]
English version of item 2134.
DLC
- Durante el corriente año será celebrado el cuarto centenario de la fundación de la ciudad de Arequipa.** (*Prensa*, Buenos Aires, 23 jun. 1940, sec. 4, 7 il.) [2136]
Unusual photographs including details of Hispano-Indian doors, windows, and columns.
DLC
- Duryea, Minga Pope.** Where the garden creeps over the house (*Arts and decoration*, New York, v. 23, no. 1, may 1925, p. 30-32 & 72, 5 il.) [2137]
Views of the patio of the elaborate colonial dwelling of the Prado family in Lima.
N1.A85
- Espejo Núñez, J. V.** Iglesia de Magdalena Vieja (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 225-228, 3 il.) [2138]

Description of a church in the suburbs of Lima, built after 1557.

N6717.L5L5

Farrar, F. P. A porcelain garden; the cloister-garth of Lima's Franciscan monastery (*Living age*, New York, v. 326, 25 July 1925, p. 190-194, no il.) [2139]

AP2.L65

Flores Araoz, José El monasterio de Rosas de Santa María de Lima (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 373-390, 6 il.) [2140]

Pictures are described with particular attention, in this guide to the convent.

N6717.L5L5

Fundación de la capilla de Sra. Sta. Ana fecha en la iglesia catedral de la ciudad de los Reyes, por Nicolás de Ribera, el viejo, y por su mujer, Elvira Dávalos (*Revista del Archivo nacional del Perú*, Lima, v. 13, no. 2, jul.-dic. 1940, p. 175-194, no il.) [2142]

García, José Uriel. La arquitectura civil del sur del Perú (*Congreso internacional de historia de América, II; Buenos Aires 1937*. Academia nacional de la historia. 1938. v. 3, p. 581-591, no il.) [2143]

An essay dealing more with the daily life exemplified by the civil architecture of Alto Peru than with its style and construction; particularly stresses the continuity of pre-Conquest culture. Useful for naming over the small cities of the Cuzco-Puno-Caima region.

E11.C842

———. La arquitectura colonial del Cuzco (*Prensa*, Buenos Aires, 2 feb. 1936, sec. 3, 1 p., 5 il.) [2144]

Very brief descriptions of many churches with a photograph of El Triunfo.

DLC

———. La arquitectura colonial del Cuzco (*Revista de arte*, Santiago de Chile, v. 2, no. 9, 1936, p. 8-13, 4 il.) [2145]

A brief but serious résumé of the main tendencies in Peruvian colonial architecture, as exemplified in the monuments of Cuzco.

N7.R37

———. La arquitectura colonial del Cuzco (*Revista universitaria*, Cuzco, v. 25, no. 70, 1936, p. 11-118, 5 il.) [2146]

Discusses 2 periods of architecture in Cuzco (before and after the earthquake of 1650) giving only general data about the buildings.

LE66.C8

———. La ciudad de los Incas; estudios arqueológicos. Cuzco. H. G. Rozas. 1922. 253 p., 40 il. [2147]

Clear photographs and meaty text, though not particularly critical. P. 104-253 are devoted to colonial monuments of Cuzco.

F3611.C9V27

———. En el pueblo peruano de Marama (*Prensa*, Buenos Aires, 12 mar. 1939, sec. 3, 4 il.) [2148]

A fine church of San Miguel of the early 18th century with a sculptured facade and gateway showing Indian influence.

DLC

García Calderón K., Manuel. Iglesia y convento de San Agustín (*Lima precolombina y virreinal*. Lima. Artes gráficas. Peruana. 1938. p. 297-308, 5 il.) [2149]

Description of the colonial portions remaining, the facade, sacristy and choir of the church with but few definite facts.

N6717.L5L5

García Irigoyen, Manuel. Historia de la catedral de Lima; 1535-1898. Lima. El País. 1898. 84 p., 10 il. [2150]

Pamphlet giving the history of the cathedral, it uses old descriptions and sources. Written after the last reconstruction. Badly printed.

NA5417.L5G5

Gómez Zavala, Carlos C. Iglesia y convento de Santo Domingo (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 265-285, 6 il.) [2152]

A fairly detailed guide to the church and certain areas of the convent, but with practically no interest in problems of dating and attribution.

N6717.L5L5

Guido, Ángel. Arequipa colonial (*Fusión hispano-indígena en la arquitectura colonial*. Rosario. Casa del libro. 1925. p. 141-148, no il.) [2154]

See item 715.

NA820.G8

Guzmán B., Francisco. La catedral del Cuzco. (*Revista del Instituto arqueológico*, Cuzco, v. 3, no. 4-5, 1938)

[2155]

Brief history, with description of the architecture, and outstanding painting, sculpture and minor arts of the cathedral treasure.

Harth-Terré, Emilio. Abolengo artístico de los alarifes virreinales (*Arquitecto peruano*, Lima, v. 5, no. 52, nov. 1941, 2 p., no il.) [2156]

On the necessity of archival documentation of colonial craftsmen with a list of the leaders of this study in various American countries.

NA5.A78

———. *Arquitectura popular de Valle del Río Montaro* (*Arquitecto peruano*, Lima, v. 4, no. 41, dic. 1940, 3 p., 7 il., map) [2157]

Village churches showing interesting regional characteristics, apparently furnished with unspoiled plateresque altars and paintings.

NA5.A78

———. La catedral de Lima (*Arquitecto peruano*. Lima, v. 5, no. 46, mayo 1941, 4 p., 3 il.) [2158]

A very full account of its history with photographs and a plan.

NA5.A78

———. La catedral de Trujillo (*Arquitecto peruano*, Lima, v. 5, no. 43, feb. 1941, 4 p., 6 il.) [2159]

Excellent documentation.

NA5.A78

———. The coat of arms of Lima (*Bulletin of the Pan American union*, Washington, v. 66, no. 3, mar. 1932, p. 180-186, 4 il.) [2160]

Three pencil drawings of colonial buildings lend interest to this historical essay on the building of Lima and its coat-of-arms.

F1403.B955

———. El colegio de teología de Santo Tomás (*Arquitecto peruano*, Lima, v. 5, no. 37, ag. 1940, 4 p., 4 il., plan) [2161]

Brief description and history, with good photographs (reprinted from *El Comercio*, Lima).

NA5.A78

———. Croquis de Lima; apuntes al lápiz. Lima. San Martí. 1921. 12 il. [2162]

Fine, clear pencil sketches of the principal colonial monuments.

F3601.H27

———. La ermita de la Asunción en el monasterio de Nuestra Señora del Carmen (*Arquitecto peruano*, Lima, v. 5, no. 36, jul. 1940, 4 p., 2 il., plan) [2163]

An 18th-century chapel here published for the first time.

NA5.A78

———. La iglesia de la Compañía de Jesús en Pisco (*Arquitecto peruano*, v. 5, no. 38, set. 1940, 3 p., 2 il., plan) [2164]

Historical data and description of a Jesuit church of the 18th century.

OLC

———. La primera iglesia agustina en Lima (*Arquitecto peruano*, Lima, v. 5, no. 53, dic. 1941, 2 p., 1 il.) [2165]

Valuable information on the 16th century building with a photograph of 1872 of the church of San Marcelo.

NA5.A78

———. La reconstrucción de la torre de Santo Domingo (*Arquitecto peruano*, Lima, v. 4, no. 40, nov. 1940, 3 p., 3 il., scale drawing) [2166]

The rebuilding, by the Consejo nacional de restauración de monumentos históricos of the tower (1775) which fell in the earthquake of 1939.

NA5.A78

———. La rehabilitación del frontispicio de la Merced (*Arquitecto peruano*, Lima, v. 4, no. 39, oct. 1940, 6 p., 8 il.) [2167]

The story of reconstructing from old photographs and prints the facade of the Merced; such a baroque design as the earthquakes had entirely destroyed in Lima.

NA5.A78

- . Un siglo de la ventana de reja en Trujillo (*Arquitecto peruano*, Lima, v. 4, no. 35, jun. 1940, 5 p., 10 il.)

[2168]

Traces the development of the grilled box-window in a colonial city.

NA5.A78

- . Los signos lapidarios en la arquitectura virreinal (*Arquitecto-peruano*, Lima, v. 5, no. 5, oct. 1941, 2 p., no il.)

[2169]

Stone masons' marks.

NA5.A78

- . Tesoros de arquitectura virreinal en Puno. Lima? 1941. 15 p., 16 il.

[2170]

A lecture for the Asociación de artistas aficionados, originally printed in the *Mercurio peruano*, Lima (no. 176, nov. 1941).

NA916.P8H3

- . Los trazados reguladores en la arquitectura virreinal (*Arquitecto peruano*, Lima, v. 5, no. 44, mar. 1941, 3 p., 3 il.)

[2171]

Measured drawings define the norm of colonial church elevations.

NA5.A78

- . Ubicación de la arquitectura hispana en el Cuzco (*Revista de arquitectura*, Buenos Aires, v. 2, no. 160, abr. 1934, p. 159-161)

[2172]

- Herrera, Jenaro E.** Repartimiento de tierras y solares en la ciudad de los Reyes y sus anexos (*Boletín de la Sociedad geográfica*, Lima, v. 52, no. 1-2, 1935, p. 11-20, no. il.)

[2173]

Historical data of use in understanding the colonial city.

G5.S67

- Herrera Gray, Enriqueta & Correa M., Esther.** Iglesia de San Marcelo (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana, 1938. p. 319-328, 4 il.)

[2174]

Guide to the church, describing particularly the altar mayor; little historical data.

N6717.L5L5

- Hurtado Dianderas, H.** Iglesia y santuario de Santa Rosa (*Lima precolombina y virreinal*, Lima. Artes gráficas-Peruana, 1938. p. 365-372, 7 il.)

[2175]

Description of the sanctuary and original church dedicated to Santa Rosa; more concerned with the cult than with the architecture.

N6717.L5L5

- La iglesia de Belén** (*Turismo*, Lima, jul. 1938, 2 p., il.)

2175a

A church of 1604 demolished in 1921: altars, pulpit and a confessional were placed in a new church.

- Impresiones del Cuzco** (*Arquitecto peruano*, Lima, v. 5, no. 44, mar. 1941, 3 p., 4 il.)

[2176]

Discussion of the Italian renaissance courtyards by Albert Jochamowitz.

NA5.A78

- Izcue, Luis de.** La nobleza titulada en el Perú colonial, 1533-1824. 1927. Opinión nacional. Lima. 17 p.

[2177]

Reference lists of the titles in colonial Peru, and of viceroys and governors, with histories of the noble families, and the sites of their houses. Though not descriptive, the list of noble residences is useful. Reprinted by Fabio Camacho in *Aspectos de Lima* (item 537).

CS374.I9 1929

- Lavalle y Arias de Saavedra, José Antonio de.** La Perricholi (Camacho, Fabio. *Aspectos de Lima; sumario florilegio é índice gráfico de la capital del Perú*. Lima. 1937? p. 27-28, 2 il.)

[2178]

Good photographs of the Quinta de Presa and the mudéjar house built (according to tradition) for Micaela Villegas in the 18th century. The town house was destroyed in 1872.

F3601.C26.

- Linares Málaga, Fausto.** Lima religiosa (*Lima en el IV centenario de su fundación; monografía del departamento de Lima*. Lima. Minerva. 1935. 7 p., 11 il.)

[2179]

Contains a list of all the churches and chapels in Lima.

F3451.L7L5

- Lopez Contreras, Eleazar.** La fortaleza del real Felipe (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 455-462, 5 il.)

[2180]

Notes on the fortification of Callao, which dates from 1747.

N6717.L515

Marco Dorta, Enrique. Atrios y capillas abiertas en el Perú (*Archivo español de arte*, Madrid, no. 43, en.-feb. 1941, p. 173-176, no il. [2180a

A discussion of the principal example of the open chapel in Peru, the sanctuary of Copacabana.

N7.A7

Martínez, Santiago. La catedral de Arequipa y sus capitulares. Arequipa. Cuadros. 1931. 516 p., no il.

[2181

Though made up largely of ecclesiastical biography, this book quotes the royal order for the building of the cathedral (1613) and follows the constructions effected by various bishops.

BX4624.A72A7

Meléndez, Juan. Tesoros verdaderos de las Indias en la historia de la gran provincia de San Ivan Bautista del Perv, de el Orden de predicadores. Roma. N.A. Tenassio. 1681-1682. 3 v., no il.

[2182

Valuable for the history of Dominican foundations.

F3444.M51.

Moncada, Balthasar de. Descripción de la casa fabricada en Lima, corte del Peru, para que las señoras ilustres de ella y las demas mugeres devotas, y las que desean servir á Dios Nuestro Señor, pueden tener en total retiro, y con toda abstracción y dirección necesaria los exercitos de San Ignacio de Loyola. Lima. Joseph Padrino. 1757. 85 p., no il. [2183

BX4374.L5M7

Morales Macchiavello, Carlos. La iglesia de las carmelitas en Trujillo (*Arquitecto peruano*, Lima, v. 5, no. 48, jul. 1941, 3 p., 6 il.) [2184

Carefully documented and well illustrated.

NA5.A73

———. San Francisco de Lima (*Arquitecto peruano*, Lima, v. 5, no. 49, ag. 1941, 4 p., 24 il.; no. 50, set. 1941, 20 il.) [2185

A photographic monograph of great importance. Includes plans and elevations.

NA5.A78

Muñoz Martínez, Donatila. Iglesia de Santa Teresa (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 329-336, 2 il.) [2186

Descriptive notes on a 17th-century church and convent.

N6717.L5L5

Noel, Martín S. La arquitectura iberoandina (*Boletín de la Junta de historia y numismática americana*, Buenos Aires, v. 8, 1936, p. 295-306)

[2187

———. La arquitectura virreinal indoperuana (*Nosotros*, Buenos Aires, 2 ép. 2, v. 74, no. 16, jul. 1937, p. 83-89, no il.) [2188

A speech of welcome to distinguished Latin American art historians attending the II Congreso de historia de América.

AP63.N6

———. San Francisco de Lima; escuela de arte (*Contribución a la historia de la arquitectura hispano-americana*. Buenos Aires. J. Peuser. 1921. p. 33-56, 9 il.) [2189

Description and historical background of one of Lima's oldest and richest monastic foundations; no detailed information about its construction and reconstructions.

NA702.N6.

Noel, Martín S. & Torre Revello, José. Contribución documental a la historia del arte colonial hispano americano (*Congreso internacional de historia de América, II*; Buenos Aires 1937. Academia nacional de la historia. 1938. v. 3, p. 535-550, 1 plan) [2190

Three groups of documents from the Archivo de Indias, relating to; (1) building activities of Manuel de Mollenedo y Angulo, bishop of Cuzco, (2) various constructions of the 17th, 18th and 19th centuries in Peru, (3) the cathedral of Lima, 1751-1760. The documents are printed without notation or comment.

E11.C842

Ortega, Ethel. Iglesia de Cochamarca (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 361-364, 1 il.) [2191

Descriptive notes.

N6717.L5L5

Paredes, Rosa S. Iglesia de los huérfanos (*Lima precolombina y virreinal*. Lima. Artes gráficos-Peruana. 1938. p. 351-360, 3 il.) [2192]
Description of the church and its history.

N6717.L5L5

Pons Muzzo, Gustavo. Iglesia y convento de San Francisco (*Lima precolombina y virreinal*. Lima. Artes gráficos-Peruana. 1938. p. 229-248, 9 il.) [2193]

A guide to the convent structure and the church of San Francisco in Lima, giving occasional facts about dating and authorship.

N6717.L5L5

Puente, Miguel Angel. La vieja capilla de "Guangacalle" (*Comercio*, Lima, 30 mar. 1941, 1 il.) [2194]

Ramírez Figueroa, Augusto. Convento e iglesia de Nuestra Señora de la Merced (*Lima precolombina y virreinal*. Lima, Artes gráficos-Peruana. 1938. p. 286-296, 5 il.) [2195]
Description of the buildings and treasures, which adds nothing new to Cobo's notes in *Historia de la fundación de Lima* (item 2039).

Riva-Agüero, José de la. El Perú histórico y artístico; influencia y descendencia de los montañeses en él. Publicaciones de la Sociedad de Menéndez y Pelayo. Santander. J. Martínez. 1921. 202 p., no il. [2196]
Detailed information on colonial architecture not available elsewhere is scattered through the text.

F3431.R63.

San Cristóval, Evaristo. El palacio de Torre Tagle. Lima. Gil. 1935. 12 p., 15 il. [2198]

A somewhat rhapsodic text, with a series of photographic views in which ladies in costume enhance the palace.

DLC

Santibáñez Salcedo, Alberto. La arquitectura civil en Lima (*Lima precolombina y virreinal*. Lima. Artes gráficas-Peruana. 1938. p. 391-454, 23 il.) [2199]

A general discussion of types and arrangements, especially in domestic architecture, throughout the colonial

period, is followed by historical and descriptive sketches of the following: El Santo oficio, Casa de Pilatos, Palacio Torre Tagle, Quinta de presa, Puente de piedra and Paseo de aguas.

N6717.L5L5

Sivirichi, Atilio. La fundación de Lima, cuidada en cruz. Lima. E. Marticorena. 1935. 53 p., 3 il. [2200]

The author argues that the original layout of Lima's buildings suggests the form of the Latin cross.

Teigen, Peter. Some houses of Peru (*House beautiful*, Boston, v. 53, no. 1, jan. 1923, p. 46-7 & 76 & 78 & 80, 6 il.) [2201]

Well known colonial buildings at Cuzco and some less famous ones in Arequipa.

NA7100.H65

Toussaint, Manuel. El arquitecto de la catedral de Cuzco, Perú (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 7, 1941, p. 59-63, no il.) [2202]

A paper for the Instituto panamericano de geografía e historia in Lima, 1941. The author discusses the part of Francisco Becerra in the cathedral. Bibliography.

N16.M5

Valcárcel, Luis E. Cuzco, archeological capital of South America. Lima. Banco italiano. 1938. p. 20-32, 12 il. [2203]

Includes a popular account of the baroque monuments of Cuzco.

F3611.C9V263

Valdés, Rodrigo de. Poema heroyco hispanolatino panegyrico de la fundación y grandezas de la muy noble y leal ciudad de Lima. Madrid. Antonio Román. 1687. 238 p., no il. [2204]
P28496.V3P6

Velarde, Héctor. Apuntes sobre la arquitectura colonial arequipeña (*Turismo*, Lima, jul. 1938, 2 p., il.) [2205]
Excellent photographs of colonial buildings in Arequipa; discussion of the special material and conditions affecting their style.

———. Las iglesias de Lima (*Turismo*, Lima dic. 1938, 9 p., il.) [2206]
The cathederal, the convents of San

Francisco, Santo Domingo, la Merced and San Agustín, and the churches of Jesús María, Magdalena vieja, and San Pedro, discussed by an architect, in brief historical and descriptive notes.

———. *La ventana colonial arequipeña* (*Arquitecto peruano*, Lima, v. 5, no. 46, mayo 1941, 2 p., 2 il.) [2207]

Calls attention to local custom of panelling in the 18th century.

NA5.A78

Vistas de arquitectura sureña por Eduardo von Breymann (*Arquitecto peruano*, Lima, v. 3, no. 27, oct. 1939, 15 il.) [2208]

A group of 15 photographs of architecture in Cuzco, Arequipa and Juli.

NA5.A78

Zárate, R. *El Cuzco y sus monumentos; gufa del viajero*. Lima-Sanmartí. 1921. 80 p., 5 il., 3 plans. [2209]

Chiefly of value for its plans of the city showing locations of colonial buildings and the ground plans of Santo Domingo.

NN

Graphic Arts

Medina, José Toribio. *La imprenta en Lima; 1584-1824*. Santiago de Chile. 1904-7. 4 v., il. [2210]

Information about books and book illustrators in a colonial center.

Z213.L5M4

Romero, Carlos A. *Iconografía de Francisco Pizarro (Lima en el IV centenario de su fundación; monografía del departamento de Lima)*. Lima. Minerva. 1935. 7 p., 7 il. (2211)

A history of the various 17th and 18th century engraved portraits of the Spanish conqueror of Peru.

F3451.L715

Minor Arts

Angulo, Domingo. *Memoria y relación de las obsequias y honrras que en la cibdad de los Reyes se hicieron por la magestad imperial a los 12 de noviembre de 1559* (*Revista del Archivo nacional del Perú*, Lima, v. 8, no. 2, 1935, p. 139-154, no il.) [2212]

Funeral obsequies for Charles V; no illustrations, but detailed descriptions of the decorations.

F3401.R453

Azulejos y muebles del convento de San Francisco, Lima (*Arquitecto peruano*, Lima, v. 5, no. 48, jul. 1941, 12 p., 12 il.) [2213]

Large photographs of some of the valuable colonial furnishings in Lima's Franciscan monastery.

NA5.A73

Comstock, Helen. *Spanish colonial silver plate, 1607* (*Connoisseur*, London, v. 98, no. 422, oct. 1936, p. 233-234, 1 il.) [2213a]

A Peruvian silver plate dated 1607, inscribed to the Marques de Montes Claros (11th viceroy) from "a private collection in Washington, D. C."

DLC

Crenshaw, Mary Mayo. *Some Peruvian furniture* (*Antiques*, Boston, v. 14, no. 4, oct. 1928, p. 313-318, 12 il.) [2214]

A discussion of the Freyer collection, as it shows the history of furniture-making in Peru; well illustrated.

NK1125.A3

Harcourt, Raoul d'. *L'Argenterie péruvienne à l'époque coloniale*. Paris. Albert Morancé. 1927. 123 p., 96 il. [2214a]

A folio edition de luxe. There is a brief and general text. The real value of the book is in its fine plates of silver, pre-Conquest and colonial, from French collections. In almost every case the provenience is known.

NK7193.H3

Hernández Díaz, J. *Custodia para el convento de Dominicos de Lima* (*Arte en América y Filipinas*, Sevilla, no. 1, 1935, p. 94, no il.) [2215]

Notice of a contract of Oct. 12, 1551, for a custodia of silver to be made in Seville for a convent in Peru.

N6502.A7

Ibarra Samanez, Teófilo. *Arte y gremio de plateros en el Perú virreinal* (*Turismo*, Lima, dic. 1938, 2 p., il.) [2216]

General remarks on colonial silver and its motifs.

———. *Custodias virreynales* (*Turismo*, Lima, jul. 1938, 2 p., 5 il.) [2217]

Silver custodias of the colonial period.

Rejas limeñas (*Turismo*, Lima, set. 1938, 2 p., il.) [2218]
Wood and iron grills of colonial Peru.

Joyce, T. A. A Peruvian tapestry, probably of the 17th century (*Burlington magazine*, London, v. 23, no. 123, June 1913, p. 146-150, 1 il.) [2218a]
A large tapestry from Cuzco, now in the British museum, whose motifs—a Spanish coat of arms, mermaids, warriors, fruit and flowers, birds and beasts—are compounded of European and indigenous motifs, and rendered in a pre-Conquest technique.

N1.B95

Kendrick, A. F. Peruvian tapestry (*Burlington magazine*, London, v. 47, no. 273, Dec. 1925, p. 293-297, 3 il., 1 color) [2219]
A group of tapestries (formerly called Indo-Portuguese), some from the Victoria and Albert museum, are linked by style and technique to one in the British museum (see item 2218a) and so attributed to Peru. Excellent color-plate.

N1.B95

Lavalle, Juan B. de. Llave simbólica (*Lima en el IV centenario de su fundación; monografía del departamento de Lima*. Lima. Minerva. 1935. 4 p., 1 il.) [2219a]
Photograph of a sumptuous silver key to the city of Lima which belonged to the Viceroy Abascal and is now the property of D. José Antonio Lavalle y Pardo.

F3451.L7L5.

Márquez Miranda, Fernando. Ensayo sobre los artífices de la platería en el Buenos Aires colonial. Instituto de investigaciones históricas, no. 62. Buenos Aires. Universidad. 1933. p. 54-62, no il. [2220]
A brief summary of the organization and functioning of the silversmiths' guild in Peru is given here, as well as references throughout the paper.

F2801.B98 no. 62.

Means, Philip Ainsworth. A study of Peruvian textiles in the Museum of fine arts, Boston. Boston. Museum of fine arts. 1932. 83 p., 91 il. [2220a]
A number of colonial textiles are care-

fully described and illustrated. Bibliography. An important text.

NK8839.M4

Millán, María Delia. Trajes y tejidos peruanos (*Prensa*, Buenos Aires, 31 en. 1937, sec. 2, 1 p., 5 il.) [2221]
Valuable study of 16th-century Inca fabrics from Hispano-Inca manuscripts and from original fabrics.

DLC

Pérez-Valiente de Moctezuma, Antonio. La platería en el virreinato del Perú (*Nación*, Buenos Aires, 5 feb. 1933, 6 il.) [2222]

Describes the characteristic work in silver, and names various metal workers, some from Spain.

F2508.N13

Van de Put, A. & Kendrick, A. F. A Peruvian tapestry and some Spanish weavings (*Burlington magazine*, London, v. 53, no. 304, July 1928, p. 24-26, 5 il., 1 color) [2222a]

Splendid color-reproduction of a tapestry from Peru, with the arms of a branch of the Fernández de Córdoba family, probably made for Don Diego Fernández de Córdoba, viceroy of Peru, 1621-1629.

N1.B95

Weibel, Adele Coulin. "Creolerie," a Peruvian tapestry of the Spanish-colonial period (*Art quarterly*, Detroit, v. 2, no. 3, sum. 1939, 10 p., 17 il.). [2223]

A distinguished description and interpretation of a great 16th-century fabric.

N1.A64

Painting

Ambrosetti, Juan Bautista. Un documento gráfico de etnografía peruana de la época colonial. Publicaciones de la Sección antropológica, Facultad de filosofía y letras, Universidad nacional; no. 8. Buenos Aires. Juan A. Alsina. 1910. 27 p., 11 il. [2224]

Interpretation of an extremely interesting 16th-century painting of the apparition of the Virgin during the siege of Cuzco. The illustrations include early paintings of the Inca no-

bility, now in the University museum in Cuzco.

F3611.39A3

Buschiazso, Mario J. Die koloniale malerei (*Lasso*, Buenos Aires, v. 3, no. 5, nov. 1935, p. 220-225, 6 il.) [2224a

A brief summary of the painting of the school of Cuzco.

F2801.L36

Cossío del Pomar, Felipe. Historia crítica de la pintura en el Cuzco (*Revista universitaria*, Cuzco, v. 11, no. 38, set. 1922, p. 27-38; v. 11, no. 39, dic. 1922, p. 20-46; v. 12, no. 41-42, set.-dic. 1923, p. 31-58, no il.) [2225

Thesis for a doctor's degree in the University of Cuzco, establishing the basis of his later work which pretty well supersedes this (see item 2226).

———. Pintura colonial; escuela cuzqueña. Nueva ed. Cuzco. H. G. Rozas. 1928. 246 p., 24 il. [2226

The only book dealing with the colonial painting of the Andes, it takes up in some detail the pictures now to be seen in Cuzco, one of the four important centers of colonial art. The text is in the nature of a descriptive catalogue; very little attempt is made toward attributions to individuals or workshops.

ND417.C8C6

Cuadro anónimo peruano de mediados del siglo XVII existente en la iglesia de la Compañía de Jesús de la ciudad de Sante Fe (*Prensa*, Buenos Aires, 22 set. 1940, sec. 4, 1 il.) [2227

A single photograph of a Pietà.

DCL

García, José Uriel. Notas sobre la pintura colonial del Cuzco (*Prensa*, Buenos Aires, 2 mayo 1937, sec. 2, p. 1, 7 il.) [2228

A condensed account of the subject, written with authority. Illustrated with some unusual pictures.

DLC

Miró Quesada Sosa, Aurelio. Martín de Porras en el arte y en el folklore. Lima? 40 p., 16 il., 1 color. [2229

In telling the life and the legend of this monk, the author refers to and illustrates 17 portraits; thus we have a

study in the changing conception of portraiture in colonial painting. The treatment is popular.

BX4705.M4124M5

Old masters of New Spain. (*Denver post*, 18 feb. 1940, p. 7 & rotogravure section, 6 il.) [2230

Frank Barrows Freyer's collection of pictures from colonial Peru, briefly described.

Means, Philip Ainsworth. Nota acerca de un cuadro relativo al sepelio del Inca Atahualpa (*Boletín de la Academia nacional de historia*, Quito, v. 2, no. 5, jun. 1921, p. 289-293, 1 il.) [2231

Description and photograph of a painting entitled "Degollacion de Dn. Juan Atahualpa en Cajamarca", here dated around 1700. The photograph was found by Zelia Nuttall in Darmstadt; the location of the painting itself is unknown.

F3701.A21

Sculpture

García, José Uriel. Arte colonial sudperuano, dos esculturas de Cristo (*Prensa*, Buenos Aires, 23 ab. 1939, sec. 2, 1 p., 2 il.) [2232

The Christ on the cross of Mollepata near Cuzco is called Spanish, while the Señor de los temblores of the Cathedral of Cuzco appears Indian. Both are 16th-17th century sculptures.

DLC

———. Un notable artista peruano de la época colonial (*Prensa*, Buenos Aires, 24 ab. 1938, sec. 3, 1 p., 3 il.) [2233

To Juan Tomás Tuyru-Túpak, sculptor of Cuzco, the author attributes the altar of the Almudena chapel (1686), the ruined pulpit of San Pedro, the pulpit and the chapel of Buen Suceso, San Blas (1696) and the pulpits of Belén and San Sebastián, all in Cuzco.

DLC

Guido, Ángel. Eurindia arqueológica (*Prensa*, Buenos Aires, 3 jun. 1928, sec. 2, 1 p., 5 il.) [2234

Valuable photographic comparison of indigenous motives in colonial sculp-

ture with what the author claims are their archeological prototypes.

DLC

Harth-Terré, Emilio. Arquitectura popular peruana. Lima. Tres. 1941. 7 p., 26 il. [2235]

This brief but important study traces the development of special motives in the regional baroque of the 17th and 18th centuries, in the portals, cornices and arcades of provincial buildings.

———. El imafronte de la catedral de Lima (*Arquitecto peruano*, Lima v. 5, no. 47, juin. 1941, 2 p., 1 il.) [2236]
The 17th-century activity of Juan Martínez de Arrona on the facade, illustrated with an old drawing.

NA5.A78

———. La sirena en la arquitectura virreinal. (*Arquitecto peruano*, Lima, v. 5, no. 34, mayo 1940, 3 p., 8 il.) [2237]

A Greco-Roman motif taken over with enthusiasm by colonial artists—some examples of mermaids in Peru.

NA5.A78

———. La sirena en la arquitectura virreinal (*Arquitectura*, Habana, v. 8, no. 82–84, mayo–jul. 1940, p. 113–116, 6 il.) [2238]
Reprinted from *Arquitecto peruano*, Lima (item 2237).

NA5.A84

PUERTO RICO

Balbuena de la Maza, Manuel. La catedral de San Juan de Puerto Rico (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 114–123, no il.) [2239]

History of the cathedral, as revealed by documents.

N6502.A7

Blanco, E. T. La catedral de San Juan Bautista de Puerto Rico (*Alma latina*, San Juan, no. 85, 1936, p. 43–61, 10 il.) [2240]

A very full and useful history of the 16th-century building with detailed descriptions, a plan, an old drawing, and photographs.

AP63.A543

Hostos, Adolfo de. Las excavaciones de Caparra (*Investigaciones históricas*. San Juan. Oficina del historiador. 1938. p. 5–113, 42 il.) [2240a]
A careful report of all the material found in investigating the ruins of a 16th-century dwelling of Ponce de León.

F1969.P86

Ortiz, Juan E. El hospital militar de San Juan (*Alma latina*, San Juan, v. 11, no. 250, 14 set. 1940, p. 30–31, 4 il.) [2241]
Some photos of a little known colonial building (1774).

AP63.A543

URUGUAY

Arredondo, Horacio (hijo). Iconografía de Montevideo; grabados de las invasiones inglesas (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 1, 1927, p. 167–180, 6 il.) [2242]
English engravings of the attack on Montevideo in 1807; views and maps of great interest.

F2701.S63

Capurro, Fernando. La colonia del Sacramento (*Revista de la Sociedad Amigos de la Arqueología*, Montevideo, v. 2, 1928, p. 63–254, 133 il.) [2243]
A complete history of this interesting city, with analyses of the few remaining colonial buildings; inventories, contemporary descriptions, documents, maps, and plans.

F2701.63

———. La colonia del Sacramento Montevideo. Palacio del libro. 1928. 297 p., 133 il. [2244]
See item 2243.

F2791.C5C25

Pernety, Antoine Joseph. Histoire d'un voyage fait aux isles Malouines. Berlin. E. de Bourdeaux. 1769. 2 v., 18 il. [2245]

Although principally given over to natural history, some of the plates show the map of Montevideo, and its inhabitants.

F3031.P43

———. The history of a voyage to the Malouine (or Falkland) Islands, made

in 1763 and 1764. 2 ed. London. W. Goldsmith. 1773. 294 p., 16 il.

[2246]

Second edition in English of item 2245. The engravings have been copied and enlarged.

F3031.P45

Ratto, Héctor R. Pintores y naturalistas de la expedición Malaspina en el virreinato del Río de la Plata (*Prensa*, Buenos Aires, 11 feb. 1934, sec. 2, 1 p., 9 il.) [2247]

Juan Ravenet and Fernando Brambila. DLC

Architecture

Abad, Plácido. La capilla y calera de Los huérfanos (*Turismo en el Uruguay*, Montevideo, v. 2, no. 6, mayo-nov. 1936, 2 p., 4 il.) [2248]

Notes on an interesting Jesuit ruin.

F2701.T9

Antiguo portón de la Ciudadela de Montevideo (*Turismo en el Uruguay*, Montevideo, v. 4, no. 15, nov.-dic. 1938, 1 p., 1 il.) [2249]

Photograph of the portal of the Ciudadela, now preserved as door of the Escuela nacional de industrias.

F2701.T9

Arredondo, Horacio (hijo). Maldonado y sus fortificaciones (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 3, 1929, p. 293-447, 22 il.) [2250]

Important monograph on a colonial town, publishing the original drawings of its fortifications preserved at the Museo municipal of Montevideo.

F2701.S63

———. Santo Domingo de Soriano (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 1, 1927, p. 127-138, 8 il.) [2251]

A forgotten colonial town on the Río Negro, and its architectural vestiges.

F2701.63

Caviglia, Bueneventura. El fuerte de San Miguel (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 7, 1933, p. 273-298, 5 il., 5 plans). [2252]

A study important for a knowledge of military architecture, with three 18th century plans and documentation.

F2701.63

Colonia, una reliquia histórica (*Turismo en el Uruguay*, Montevideo, v. 1, no. 2, nov. 1935, 2 p., 4 il.) [2253]

Useful pictures, with some historical notes on Uruguay's best preserved colonial town.

F2701.T9

Cortés Arteaga, Mariano. Las Bóvedas, reliquia colonial (*Turismo en el Uruguay*, Montevideo, v. 5, no. 17, 1 p., 3 il.) [2254]

Photograph, plan, and elevation of a fragment of the 18th-century defensive wall.

F2701.T9

———. El cerro de Montevideo y su fortaleza, 1520-1935. Montevideo. Militar. 1936. 128 p., 12 il. [2255]

A well documented history of the great 18th-century fortress, illustrated with the original plans now in the Museo histórico municipal of Montevideo.

F2721.C67

Fernández Saldaña, José M. Un edificio colonial; el palacio del Cabildo (*Turismo en el Uruguay*, Montevideo, v. 1, no. 1, oct. 1935, 2 p., 4 il.) [2256]

Some historical notes on one of the few old buildings left in the capital.

F2701.T9

El fuerte de San Miguel (*Turismo en el Uruguay*, Montevideo, v. 4, no. 12, mayo-jun. 1938, 3 p., 5 il.) [2257]

Plans for making a national park around the remains (considerably rebuilt) of a colonial fort. Speaks also of the better preserved Fortaleza de Santa Teresa.

F2701.T9

Furlong Cardiff, Guillermo. La catedral de Montevideo (1724-1930) (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 6, 1932, p. 5-181, 32 il., 2 plans). [2258]

A thorough history of the building and its predecessor, quotations from documents and eye-witnesses, plans, old prints, and photographs. Basic and authoritative.

F2701.63

———. La catedral de Montevideo (1724–1930). Montevideo. Siglo ilustrado. 1934. 200 p., 53 il.

[2259]

Reprint of item 2258.

NA5427.M6F8

Geranio, Silvio S. Edilicia colonial; la puerta de la Ciudadela y la Casa de los ejercicios (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 2, 1928, p. 317–329, 12 il., 1 color).

[2260]

Analysis of changes in the arch of the old Ciudadela, now the portal to the Escuela de artes y oficios in Montevideo. Photographs of details of other destroyed colonial buildings follow, and a drawing in color of the mosaic floor of the chapel of the Casa de ejercicios (now the Escuela de industrias edilicias) with a plea for the preservation of such colonial vestiges as remain in the city.

F2701.S63

———. Una puerta de la Casa de los ejercicios (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 8, 1934–37, p. 377–380, 2 scale drawings).

[2261]

Description and study of an old door.

F2701.S63

Giuria, Juan. Arquitectura colonial (*Revista nacional*, Montevideo, v. 1, no. 10, oct. 1938, p. 1–66, 54 il., 24 plans).

[2262]

Survey, with historical note, of the colonial monuments of Uruguay.

F2801.R46

Also issued as pamphlet (Montevideo, 1938).

NA923.G58

———. La catedral de Montevideo (*Turismo en el Uruguay*, Montevideo, v. 3, no. 9, dic. 1937, 2 p., 4 il.)

[2263]

Brief historical notes on the cathedral foundation.

F2701.T9

———. Detalles típicos de algunas iglesias y capillas uruguayas construídas durante el período colonial (*Congreso internacional de historia de América, II; Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia.

1938. v. 3, p. 458–473, 18 il., 8 plans).

[2264]

Architectural descriptions of the cathedral of Montevideo, the church of Maldonado, the chapel “de las Huérfanas,” and the church of San Carlos, relating them in style and structure to the architects and monuments of Europe. The analyses and illustrations give this unusual value.

E11.C842

Kasper, Godofredo. Los molinos de viento de la “Union” (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 6, 1932, p. 269–283, 8 il., 1 plan).

[2265]

An account of the rapidly disappearing windmills which were one of the architectural features of 19th-century Montevideo.

F2701.S63

Seijo, Carlos. Apuntes sobre San Carlos y su iglesia colonial (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 3, 1929, p. 165–245, 41 il.)

[2266]

Plans, photographs and a careful documentation of one of the colonial monuments of the republic. There are illustrations also of the church silver and other furniture.

F2701.S63

———. De la catedral de Montevideo; muebles, utensilios varios y herrajes de puertas y ventanas. (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 7, 1933, p. 145–154, 15 il.)

[2267]

Measured drawings of doors, cupboards, and hardware made around 1804 for the cathedral, 3 of which have been moved elsewhere.

F2701.S63

———. La llamada Casa del gobernador en Maldonado, y su pozo misterioso (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 4, 1930, p. 225–239, 6 il.)

[2268]

There are plans, drawings of iron work, and old photographs of a colonial house of large proportions in Montevideo, now destroyed.

F2701.S63

Travieso, Carlos. Montevideo en la

época colonial; su evolución vista de mapas y planos españoles. Montevideo. 1937. 148 p., 76 plans.

[2269]

A series of plans from the archives of Spain, showing the history of the city. Various important buildings are also illustrated. Very useful, though without text.

F2781.T79

Minor Arts

Maritorena, Román. Un cuadrante solar de 1775 (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 6, 1932, p. 203–207, 3 il.)

[2270]

A dated 18th-century sun-dial which has been used as a baptismal font in Maldonado; measured drawings.

F2701.S63

Seijo, Carlos. Herrajes de puertas y ventanas en Maldonado y San Carlos (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 6, 1932, p. 209–243, 45 il.)

[2271]

Window-grills, locks, bolts, keys, knockers and other ornamental iron-works from the doors of two colonial towns of Uruguay. Valuable for its large and numerous illustrations.

F2701.S63

VENEZUELA

Angulo Íñiguez, Diego. Frontales de plata de Guatemala y Caracas (*Arte en América y Filipinas*, Sevilla, no. 2, 1936, p. 165–167, no il.)

[2272]

See item 1536.

N6502.A7

Landaeta Rosales, Manuel. Estatuas y pilas antiguas de Caracas. Caracas. Herrera Irigoyen. 1907. 7 p., no il.

[2273]

A brief survey of official colonial and 19th-century sculpture with dates. Dates of a number of buildings are also provided.

F2341.C2L14

Martí, Mariano. Relación de la visita general que en la diócesis de Caracas y Venezuela hizo el ilmo. sr. dr. dn. Mariano Martí del consejo de su magestad, 1771–1784. Caracas. 1928–1929. 3 v., no il.

[2273a]

A very valuable 18th-century account of the churches of Caracas and its environs, useful for dating and identifying colonial buildings, and for its description of their furnishings.

BX1489.C3A4 17171–784

Oramas, Luis R. Conquista y colonización de la provincia de los Caracas; esenciales rectificaciones a la historia de Venezuela. Caracas. 1940. 105 p., 41 il.

[2274]

Contains an interesting series of pen and ink drawings and some rare photographs of vanished colonial architecture in the region of Caracas.

F2322.07

Venezuela, Dirección de cultura. Exposición de arte colonial; pintura. Caracas. Ministerio de educación nacional. 1939. 14 p., no il.

[2275]

Catalog of 126 colonial paintings from private collections exhibited in the Museo de bellas artes at Caracas, most of them Venezuelan.

DLC

Watters, Mary. The colonial missions in Venezuela (*Catholic historical review*, Washington, v. 23, 1937, p. 129–152, no il.)

[2276]

A survey of mission history, 1513–1817, based on printed materials and a few documents from the Archivo de Indias.

BX1404.C3

Architecture

Bucchiazzo, Mario J. La arquitectura colonial en Venezuela (*Anales de la Facultad de arquitectura*, Montevideo, no. 2, 1939, p. 102–122, 7 il.)

[2277]

The best statement to date on the colonial buildings of Caracas, Calabogo, Coro, Valencia, and elsewhere. Though necessarily selective, it is well documented. Bibliography.

NA5.A81

—. Arquitectura colonial venezolana (*Arquitectura*, Habana, v. 8, no. 88, nov. 1940, p. 281–290, 14 il.)

[2278]

The text of item 2277, with more photographs. The drawing of the original facade of the Compañía Guipuzcoana is omitted.

NA5.A84

———. *Arquitectura colonial venezolana* (*Lasso*, Buenos Aires, v. 7, no. 88, en. 1940, p. 281–290, 8 il.) [2279]
Reprint of item 2277, with mostly different (clearer) photographs.

F2801.L36

Issued also as a pamphlet (Buenos Aires. Beutelspacher. 1940).

DLC

Landaeta Rosales, Manuel. La casa donde nació el Libertador en 1783. Caracas. Cojo. 1912. p. 23, 1 il.

[2280]

The history of a simple colonial house owned by Bolívar's family.

F2235.L25

———. La iglesia y plaza de la Candelaria de Caracas. Caracas. Bolívar. 1908. 23 p., no il.

[2281]

History of a colonial church which was later redecorated.

F2341.C2L16

Oxandaberro, Roura. Caracas colonial. Caracas. Senefelder. 1930. 20 il.

[2282]

A portfolio of attractive drawings of details of colonial architecture, some of which unfortunately are not identified.

F2341.C2

Relaciones históricas de las misiones de padres capuchinos de Venezuela, siglos XVII y XVIII. Colección de libros raros ó curiosos que tratan de América, ser. 2, v. 22. Madrid. V. Suárez. 1928.

[2282a]

Source material for the study of Venezuelan architecture, edited by Manuel Serrano y Sanz.

F2322.S48

Utrera, Cipriano de. Nuestra Señora de las Mercedes, su temple y su culto en la ciudad de Caracas. Ciudad Trujillo. Franciscana. 1938. 146 p., il.

[2283]

A full and discriminating historical study, reproducing documents important to the architectural student. Illustrations are poor.

THE NINETEENTH CENTURY

LATIN AMERICA

Álvarez Urquieta, Luis. El pintor Juan Mauricio Rugendas (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 7, no. 12, 1940, p. 5–36, 10 il.) [2284]

The activities of a German painter in South America and Mexico, with a valuable partial catalog of his landscapes and genre studies in the Staatliche graphische sammlung, Munich.

F3051.A24

The art of the Central and South American states (*Exposition universelle, 1900; the chefs-d'oeuvre*. Philadelphia. G. Barrie & son. 1901. v. 3, sec. 2, p. 77–92, 7 il.) [2285]

This account of the Paris exposition is probably the most complete account of painting and sculpture in Latin America at the close of the 19th century, for almost every country was represented by a number of distinguished artists.

N4804.U5

Bonnaffe, A. A. *Costumes of America*. Philadelphia. Henderson. 1852. 96 p., 32 il.

[2286]

Interesting for the woodcuts showing groups of figures in native costume of the time.

DLC

Buffalo, Pan-American exposition, 1901.

Art handbook; sculpture, architecture, painting. Ed. David Gray. Buffalo. 1901. 95 p., il.

[2287]

In spite of the title of this exposition, the Exhibition of fine arts listed in this handbook includes artists from Canada and the United States only. Honduras, Cuba, Puerto Rico, Guatemala, Santo Domingo, Ecuador, and Mexico were all represented by buildings, however, and a reproduction of the mission of Santa Barbara, California (p. 35–36) as well as the general architecture, shows a Latin American influence.

T485.B1G7

Chicago, World's Columbian exposition, 1893. The official directory of the World's Columbian exposition, May

1st to October 30th, 1893. Chicago. W. B. Conkey. 1893. 1120 p., il.

[2288

Contains descriptions of the Latin American buildings and some of their art exhibits, and occasional photographs.

T500.A1C5

Curtis, William Eleroy. The capitols of Spanish America. New York. Harper & bros. 1888. 715 p., 358 il. [2289

A great collection of *costumbrista* and architectural illustrations.

F1409.C97

Hill, S. S. Travels in Peru and Mexico. London. Longman, Green, Longman & Roberts. 1860. 2 v., no il. [2290

Describes buildings in Chile as well as in Peru and Mexico.

F3423.H64

Humboldt, Alexander von. Voyage de Humboldt et Bonpland. Paris. F. Schoell. 1805-1834. 23 v., il.) [2291

Humboldt was very little interested in colonial or contemporary art and architecture; he gives, however, in the course of his travels descriptions, comments, identifications, which should not be neglected. Among the plates in the *Vues des cordillères*, also, are a few of interest, notably a fine view of the Plaza in Mexico.

F2216.H90

Le Moynes, Auguste. Voyages et séjours dans l'Amérique du Sud, la Nouvelle-Grenade, Santiago de Cuba, la Jamaïque et l'isthme de Panama. Paris. A. Quartin. 1880. 2 v. [2292
Though merely traveler's observations, the descriptions of cities and buildings are not without value for the study of architecture.

F2263.L55

Orbigny, Alcide Desselignes d'. Viaje pintoresco a las dos Américas, Asia y Africa. Barcelona. 1842. 3 v. [2293

Spanish translation of item 2295.

NN;RPB

———. Voyage dans les deux Amériques. Paris. Furne. 1853. 615 p., il., map. [2294

A very rich collection of *costumbrista* and architectural illustrations.

F2223.O69

———. Voyage pittoresque dans les deux Amériques, l'Asie et l'Afrique. Paris. L. Tenré. 1836. 568 p., il.

[2295

Survey of voyages of discovery, containing some classic woodcuts of architectural monuments.

E27.O63

Osborne, John. Guide to the West Indies, Madeira, Mexico, northern South America, etc. 3 ed. London. Royal mail steam packet co. 1845. 310 p., maps. [2295a

Observations on public buildings, sometimes valuable because of the date.

F1609.O81

Paz, Ezequiel N. & Mendonça, Manuel. Compte-rendu de l'Exposition continentale de la République argentine. Buenos Aires. La Pampa. 1882. [2296

Commentary on an exposition of industrial arts; possibly useful for interpreting 19th-century culture. Exhibits from Mexico, Ecuador, Venezuela, Chile, Uruguay, Paraguay, Brazil, and the Argentine provinces.

T482.B1P3

St. Louis, Louisiana purchase exposition, 1904. Official catalogue of exhibitors: Division of exhibits; Department B, Art. St. Louis. Official catalogue company. 1904. 281 p., no il. [2296a

Lists the exhibits of sculpture, painting and prints from the Argentine Republic, Brazil, Cuba, Mexico, and Nicaragua.

N4860.A62

Terry, Adrian R. Travels in the equatorial regions of South America in 1832. Hartford. Cooke. 1834. 290 p., 1 il. [2297

Travel notes in Panama and Ecuador; descriptions of Panama City and Quito, in particular, are useful.

F3714.T32

U. S. Centennial commission. Official catalog. 6 ed. Philadelphia. J. R. Nagle. 1876. 170 p., no il. [2298

Presents lists of the art exhibits of various Latin American governments.
T825.D69

Vigne, Godfrey Thomas. Travels in Mexico, South America, etc., etc. London. W. H. Allen. 1863. 2 v., 10 il., 1 map. [2299]

Several of the illustrations are colored lithographs showing views of cities.
F2223.V58

Architecture

Álvarez, Manuel Francisco. Las obras de arquitectura en la América latina y en los Estados Unidos de América (*Boletín de la Secretaría de comunicaciones y obras públicas*, México, ser. 3, v. 3, set. 1921, il.) [2300]

A collection of some 80 photographs of neo-baroque buildings in Spanish America, with a short descriptive text. Also issued as a pamphlet (México. Talleres gráficos de la nación. 1921).
NA702.A5

Theaters and opera houses, national and municipal, in Latin America (*Bulletin of the Pan American union*, Washington, v. 28, no. 5, may 1909, p. 811-827, 22 il.) [2301]

Important monuments of 19th-century architectural style.
F1403.B955

SOUTH AMERICA

Azara, Félix de. Viajes por la América Meridional. Madrid. Calpe. 1923. 2 v., 5 il. [2302]
Translation of item 2303.

F2671.A98

———. Voyages dans l'Amérique Méridionale depuis 1781 jusqu'en 1801. Paris. Dentu. 1809. 4 v. & atlas, 25 il. [2303]

In this edition the author's writings on the region of the Rivers Plate and Paraná (dating back to 1801 and 1802) are assembled with material on natural history by other authors. The first two volumes include a description of Asunción and considerable material on the Jesuit missions.

F2671.A99

Bougainville, Hyacinth Yves Philippe Potentin de. Journal de la navigation autour du globe de la frégate la Thétis et de la corvette l'Espérance pendant les années 1824, 1825, et 1826. Paris. A. Bertrand. 1835. v. 1. 49 il., some color. [2304]

Brazil, and a trip from Valparaiso to Buenos Aires and Montevideo, are described, with a series of landscape and architectural lithographs.

G420.B75

Burton, Richard F. Letters from the battle-fields of Paraguay. London. Tinsley. 1870. 491 p., 2 il., 1 map. [2305]

There are descriptions of the 19th century buildings of Asunción, cataloged in the index at the end, and of the coastal cities.

F2687.B97

Caldcleugh, Alexander. Travels in South America during the years 1819-20; containing an account of the present state of Brazil, Buenos Aires, and Chile. London. J. Murray. 1825. 2 v., 9 il., 2 maps. [2306]

A travel book full of entertaining observations, though its author's interests are social, geographical and commercial rather than artistic. He reports on Rio de Janeiro, Montevideo, Buenos Aires, Santiago, Valparaiso, Lima, Cordoba and the country intervening, particularly the mining country of Brazil. Illustrations of varying quality by different hands.

F2217.C14

Castelnau, Francis de. Expédition dans les parties centrales de l'Amérique du Sud, de Rio de Janeiro à Lima, et de Lima au Pará. Paris. P. Bertrand. 1850-1859. 7 v. in 14, il. [2307]

Though a scientific account, there are occasional references to the fine arts in Bolivia, Peru, and Brazil.

F2513.C33

Conder, Josiah. Peru and Chile (*The modern traveller*. London. J. Duncan. 1830. v. 28, 360 p., 3 il., 1 map.) [2308]

Quite detailed descriptions of Lima, Cuzco, Potosi, Trujillo, Cajamarca, and the towns between them (p. 238-

- 340), and of Santiago de Chile with its surrounding country (p. 343-360). Much of the information is transcribed from Caldeleugh, Graham, and Schmidtmeier, and the illustrations are insufficient.
F3408.C74
- Crevaux, Jules Nicolas.** Voyages dans l'Amérique du Sud. Paris. Hachette. 1883. 635 p., 259 il., 4 maps. [2309]
Among the many woodcut illustrations a very few are of architectural subjects; travels include Colombia, Venezuela, British Guiana.
F2216.C92
- Davie, John Constance.** Letters from Buenos Aires and Chile. London. R. Ackermann. 1819. 323 p., 6 il., color. [2310]
Five fine lithographs of women's costumes.
F3063.D25
- Derby, Edward Henry Stanley.** Six weeks in South American. London. T. & W. Boone. 1850. 130 p., no il. [2311]
Includes travels in Ecuador, Colombia, and up the isthmus to Panama. Description of Santa Marta, Cartagena, Guayaquil, Quito, and Old and New Panama.
F2216.D42
- Duane, William.** A visit to Colombia in the years 1822 & 1823. Philadelphia. T. H. Palmer. 1826. 632 p., 1 il. [2312]
Simple traveller's descriptions of Colombia, Ecuador, Venezuela; Bogota, Cartagena, Tunja and Caracas seen at the dawn of independence.
F2263.D81
- Hadfield, William.** Brazil, the River Plate, and the Falkland Islands. London. Longman, Brown & Longmans. 1854. 384 p., 44 il., maps. [2313]
Architectural and *costumbrista* views and descriptions of cities along the Atlantic coast.
F2513.H12
- Haigh, Samuel.** Sketches of Buenos Ayres and Chile. London. J. Carpenter & son. 1829. 316 p., 1 map. [2314]
Brief description of cities.
F2815.H14
- Isabelle, Arsène.** Voyage a Buenos-Ayres et à Porto-Alègre par la Banda-Oriental, les missions d'Uruguay et la province de Rio-Grande-do-Sul; de 1830 à 1834. Havre. J. Morlent. 1835. 618 p., il. [2315]
Descriptions and engravings.
F2713.I74
- Monnier, Marcel.** Des Andes au Para: Équateur—Pérou—Amazone. Paris. E. Plon, Nourrit. 1890. 443 p., il. [2315a]
Literary descriptions of Quito and Lima, as well as some smaller cities.
F2216.M74
- Brackenridge, Henry M.** Voyage to South America performed by order of the American government in the years 1817 and 1818. Baltimore. J. D. Toy. 1819. 2 v., il. [2315b]
Descriptions of Rio de Janeiro, Montevideo and Buenos Aires.
F2235.B78
- Davin, Albert.** 50,000 milles dans l'océan Pacifique. Paris. E. Plon, Nourrit. 1886. 281 p., il. [2315c]
Careful descriptions of towns along the Pacific coast of South America, especially Lima.
F3423.D25
- Famin, Stanislas Marie César.** Chili, Paraguay, Uruguay, Buenos-Ayres (*Univers pittoresque*. Paris. Firmin-Didot. 1876. p. 1-96, il.) [2315d]
Though not particularly sensitive to architectural style, the author gives information about the buildings in existence, as do the engravings.
F3058.F19
- Gabriel, Alexis de.** Promenade à travers l'Amérique du Sud, Nouvelle-Grenade, Équateur, Pérou, Brésil. Paris. Michel Lévy frères. 1868. 304 p., il. [2315e]
A good account of mid-nineteenth century Bogotá and Lima.
F2216.G11
- Gallenga, Antonio.** South America. London. Chapman & Hall. 1880. 400 p., no il. [2315f]
Chatty descriptions of Ecuador, Peru, Bolivia, Chile, Argentina, Uruguay,

- Paraguay, Brazil; all of a general character.
F2223.G16
- Hutchinson, Thomas J.** Buenos Aires and Argentine gleanings; with extracts from a diary of Salado exploration in 1862 and 1863. London. E. Stanford. 1865. 321 p., il., maps. [2315g
Detailed descriptions of the cities the writer visited, with important churches and public buildings, and frequent comments on furnishings. Among these are Montevideo, Buenos Aires, Rosario, Cordoba, Tucuman, Parana, Santa Fe and Santiago del Estero.
F2815.H97
- Orbigny, Alcide Dessalines d'.** Voyage dans l'Amérique méridionale. Paris. Piters-Lebrault. 1835-1847. 9 v., maps. [2316
Traveler's reports of Brazil, Uruguay, Argentina, Chile, Bolivia and Peru. sometimes with considerable detail,
F2223.064
- Ouseley, William Gore.** Views in South America. From original drawings made in Brazil, the river Plate, the Paraná, etc. London. T. McLean. 1857. il. color. [2317
A handsome portfolio of architectural views from Baía to Corrientes. Some of these appear in black and white in item 1213.
F2214.094
- Pallièrre, Jean-Léon.** Álbum Pallièrre; escenas americanas. Buenos Ayres. Fusoni hnos. 18-. 52 il. [2318
Important lithographs of the east coast of South America.
F2815.P16
- Parish, Woodbine.** Buenos Aires and the provinces of the Rio de la Plata. 2 ed. London. J. Murray, 1852. 434 p., 24 il. [2319
Chapter 8 contains a description of the buildings of Buenos Aires. There are architectural illustrations.
F2831.P23
- Radiguet, Maximilien René.** Souvenirs de l'Amérique Espagnole; Chili, Pérou, Brésil. Paris. M. Lévy frères. 1856. 308 p., no il. [2320
Delightful observations on the appearance and the society of Valparaiso, Rio de Janeiro, and especially Lima.
F3423.R12
- Raymond, Wayte.** The silver dollars of North and South America. New York. W. Raymond. 1939. 52 p., 46 il. [2321
A catalog with pictures of coins, many of which represent the work of native sculptors of the 19th century. Valuable for official iconography.
CJ1809.R35
- Stevenson, William Bennet.** A historical and descriptive narrative of twenty years' residence in South America. London. Hurst, Robinson. 1825. 3 v., 4 il. [2322
Descriptions of the colonial architecture of Colombia, Ecuador, Peru and Chile.
F2213.S84
- Tschudi, Johann Jakob von.** Reisen durch Sudamerika. Leipzig. 1869. 4 v., il. [2322a
There are several descriptions of the architecture of cities and architectural woodcuts.
F2513.T88
- Vidal, Emeric Essex.** Picturesque illustrations of Buenos Ayres and Monte Video, consisting of twenty-four views: accompanied with descriptions of the scenery, and of the costumes, manners & customs of the inhabitants of those cities and their environs. London. R. Ackermann. 1820. 115 p., 24 il. color. [2323
The most famous of the *costumbrista* travel books of the Rio de la Plata region. Its aquatints show colonial architecture and early 19th-century costumes. Includes views of Montevideo.
F3001.V64
- . Picturesque illustrations of Buenos Ayres and Monte Video, consisting of twenty-four views: accompanied with descriptions of the scenery, and of the costumes, manners & customs of the inhabitants of those cities and their environs. (London. R. Ackermann. 1820.) 1930. 135 p., 24 il. color. [2324
Facsimile edition of item 2323, with added translation into Spanish.
F3001.V642

- . Picturesque illustrations of Buenos Ayres and Monte Video (1820). Colección de viajeros y memorias geográficas, v. 1. Buenos Aires. Instituto de investigaciones históricas. 1923. 253 p., 27 il. [2325]
Spanish translation by Carlos Muzio Sáenz Peña of item 2323. The aquatint illustrations of the original edition are reproduced in black and white.
F2841.B95

Painting

- Álvarez Urquieta, Luis.** El artista pintor José Gil de Castro. Santiago de Chile. Academia chilena de la historia. 1934. 50 p., 25 il. [2326]
Biography of the Peruvian painter who worked in Peru, Argentina, and particularly Chile in the early years of independence. The author gives the best catalog yet available of the portraits, with dimensions, signatures, and history of most of the pictures. An invaluable study, although the reproductions are poor.
In the preface, the author describes this pamphlet as a second edition, corrected and augmented, of a study published in the *Boletín de la Academia chilena de la historia* of "the month of November of the previous year". Search has failed to disclose this article in any of the regular issues of the *Boletín*.
DLC

- De la Galería de Próceres de la independencia en el Museo histórico nacional** (*Prensa*, Buenos Aires, 7 jul. 1940, sec. 2, 1 p., 4 il. color) [2327]
Reproductions of portraits of Hipólito Bouchard (1819), Manuel de Olazábal (1824) by José Gil, José de Olvarría (1826), by Goulu, and an anonymous portrait of Tomás Espora, painted in Chile.
DLC

- J. M. Rugendas (1802-1858); pinturas al oleo representando escenas de la historia y vida popular de la América latina.** Leipzig. K. W. Hiersemann. 192? 2 p. text, 7 il. [2328]

Pamphlet prepared for a sale of paintings; three are of historical subjects, one of Valparaíso, and the rest of street scenes in Lima. The Spanish biographical text is repeated in English.
N8660.R8A3

- El pintor Ernesto Charton** (*Prensa*, Buenos Aires, 19 sept. 1937, sec. 3, 1 p., 1 il. color) [2329]
Brief eulogy of this Frenchman who emigrated to Ecuador, in connection with his landscape of Panama (1852) in the collection of María Gutiérrez de Echeverry of Buenos Aires.
DLC

- San Martín; oleo de José Gil (1818), existente en el Museo histórico nacional.** (*Prensa*, Buenos Aires, 25 mayo 1929, sec. 2, 1 p., 1 il. color) [2330]
Large reproduction of the standing $\frac{3}{4}$ length portrait.
DLC

- Schwarz, H. F.** Frederic E. Church, painter of the Andes (*Natural history*, New York, v. 24, no. 4, july-aug. 1924, p. 442-448, 6 il.) [2331]
A 19th-century Connecticut painter who has left a record of the Colombian and Ecuadorean scene.
QH1.N13

- . Frederico E. Church, pintor de los Andes (*Boletín de Obras públicas y comunicaciones*, Quito, v. 5, no. 47-55, en.-set. 1940, p. 74-75, 3 il.) [2332]
Translated from *Natural history*, New York (item 2331).

- Sutcliffe, Thomas.** Sixteen years in Chile and Peru, from 1822 to 1839. London. Fisher. 1841. 563 p., il. [2332a]
History and statistics, by a retired governor of Juan Fernández island; Santiago is carefully described.
F3095.S96

- Wiener, Charles.** Pérou et Bolivie; récit de voyage. Paris. Hachette. 1880. 796 p., c. 350 il. [2332b]
The chief value of this book is the series of drawings of buildings in Cuzco and the map and sketches of such sites as Contumaza, Cajamarca, Cabana, Jauja, Ocopa.
F3423.W64

CENTRAL AMERICA AND THE WEST INDIES

Bovallius, Carl Erik Alexander. *Resa i Central-Amerika, 1881–1883.* Upsala. R. Almquist & J. Wiksell. 1887. 483 p., il. [2333]

Contains 4 line-engravings of colonial buildings in Panama.

F1431.B78

Dunlop, Robert Glasgow. *Travels in Central America.* London. Longman's. 1847. 358 p., 1 il. [2334]
Includes a description of Antigua and of Guatemalan houses.

F1431.D92

Haefkens, J. *Centraal Amerika.* Dordrecht. Blussé en Van Braam. 1832. 488 p., 3 il., map. [2335]
Mentions colonial ecclesiastical art.

F1436.H13

Maudslay, Anne Cary & Alfred P. *A glimpse at Guatemala.* London. Murray. 1899. il. [2336]

In the course of travelling to Mayan ruins, the authors give many descriptions and sketches of the 19th century scene in Guatemala and in Honduras.

F1464.M44

Morelet, Arthur. *Travels in Central America.* New York. Leypoldt, Holt & Williams. 1871. 430 p., 10 il. [2336a]

Translation, by M. F. Squier, of item 2336b.

F1432.M84

———. *Voyage dans l'Amérique Centrale, l'isle de Cuba et le Yucatan.* Paris. Gide & J. Bouchy. 1857. 2 v., 10 il. [2336b]

General commentary on places in Guatemala, Cuba, and Yucatan. Chapter 12 described the colonial architecture of Guatemala.

F1432.M83

Olivares, José de. *Our islands and their people as seen with camera and pencil.* St. Louis, New York, etc. N. D. Thompson. c. 1899. v. 2, il. [2336c]

The second volume of this compen-

dium deals with Cuba and Puerto Rico. The copious photographs make it a mine of information about 19th century and colonial architecture, especially in provincial towns and villages.

F970.O54

Stephens, John L. *Incidentes de viaje en Centro América, Chiapas y Yucatán. Quezaltenango, Guatemala.* El noticiario evangélico. 1939. 2 v., il. [2337]

Spanish translation of item 2338. The plates are mediocre.

F1432.S9

———. *Incidents of travel in Central America, Chiapas, and Yucatan.* New York. Harper & bros. 1841. 2 v., il. [2338]

Contains a few engravings of colonial architecture, including one of the principal squares of Antigua, and the traveller's account of towns, churches, and haciendas in the early 19th century.

F1432.S83

Trollope, Anthony. *The West Indies and the Spanish Main.* London. Chapman & Hall. 1860. 395 p., no il. [2338a]

In travelling through Cuba, upper Colombia, and Costa Rica, the author gives us brief descriptions of such cities as Havana, Cartagena and San Jose, characterized rather by the particularity of his judgment than by much information.

F1611.T84

ARGENTINE REPUBLIC

Asociación Amigos del arte. *Exposición Carlos E. Pellegrini; 1800–1875.* Buenos Aires. 1932. 26 p., 1 il. [2339]

Catalog of the paintings and lithographs exhibited, giving dimensions and names of owners.

DLC

———. *Exposición Carlos Morel; 1813–1894.* Buenos Aires. 1933. 18 p., no il. [2340]

Catalog of 37 paintings and litho-

graphs of 19th-century Argentine scenes from the collection of Alejo B. González Garaño, with an important text by the owner.

DLC

———. *Exposición Juan León Pallière; 1823–1887*. Buenos Aires. 1935. 28 p., 17 il. [2341]

Catalog of 102 paintings and lithographs of landscapes in the Argentine and gaucho life, lent by a number of collectors, with an introduction by Alejo B. González Garaño.

DLC

———. *Exposición Juan Mauricio Rugendas; 1802–1858*. Buenos Aires. 1930. 27 p., no il. [2342]

Text of the first importance, by Alejo B. González Garaño, to accompany a definitive exposition of the work of Rugendas in the Argentine.

DLC

———. *Exposición Prilidiano Pueyrredon*. Buenos Aires. 1933. 26 p., no il. [2343]

Catalog and 16 page text by José León Pagano, identifying yet another of the 19th-century artistic immigrants to Argentina.

DLC

Beck-Bernard, Lina. *Le Rio Paraná; cinq années de séjour dans la République Argentine*. Paris. Grassart. 1864. 294 p., no il. [2344]

Descriptions of some colonial buildings of Santa Fe, especially of the convent of La Merced.

F2815.B395

Buenos Aires, Museo nacional de bellas artes. *Catálogo*. Buenos Aires. 1896. [2345]

First catalog of the National museum, listing the original collection.

Buenos Aires desde 1810 hasta 1833 (*Lasso*, Buenos Aires, v. 5, no 4, oct. 1937, p. 204–210, 11 il.) [2346]

Old photographs and prints of 19th century Buenos Aires.

Buenos Aires 1857; aus "Reise durch die La Plata staaten" von H. Burmeister (*Lasso*, Buenos Aires, v. 5, no.4, okt. 1937, p. 221–224, 4 il.) [2347]

A translation of Burmeister's descrip-

tion of Buenos Aires illustrated with old paintings, photographs, and maps. F2801.L36

Del álbum titulado "Vues pittoresques de la République Argentine" y que publicó H. Burmeister el año 1881 (*Prensa*, Buenos Aires, 24 mayo 1936, sec. 5, 1 p., 3 il. color) [2348]
Plaza de Mendoza and landscapes.

DLC

Del Buenos Aires de antaño (*Letras*, Buenos Aires, no. oficial del IV centenario, 1936, p. 66–67, 4 il.) [2349]
Four views by E. E. Vidal in 1817–18.

Del Buenos Aires de nuestros abuelos (*Letras*; no. oficial del IV centenario, Buenos Aires, 1936, p. 112–113, 4 il.) [2350]

No text; four views of life in Argentina before 1850.

DLC

A five years' residence in Buenos Aires during the years 1820 to 1825: containing remarks on the country and inhabitants; and a visit to Colonia del Sacramento, by an Englishman. London. G. Hebert. 1827. 176 p., no il. [2350a]

This account contains frequent scattered references to colonial buildings in Buenos Aires.

F3001.F56

Gandía, Enrique de. *Breve historia de la Boca del Riachuelo (Saber vivir*, Buenos Aires, v. 1, no. 3, oct. 1940, p. 18–19, 3 il.) [2351]

Old views of the port of Buenos Aires by Vidal and Pellegrini.

AP63.S14

González Garaño, Alejo B. *Carlos E. Pellegrini. 1800–1875*. Buenos Aires. 1939. 76 p., 2 il. [2352]

The French artist who came to Buenos Aires in 1828 and left an important record, in portrait and studies, of the Argentine scene; biographical and critical study of considerable interest.

DLC

———. *Carlos Morel, pintor y litógrafo argentino; 1813–1894* (*Prensa*, Buenos Aires, 15 oct. 1933, sec. 2, 1 p., 6 il.) [2353]

Material later covered more fully in

the monograph by the author (item 2340).

DLC

Isabelle, Arsène. Aspectos de Buenos Aires en 1830-1834 (*Boletín de la Comisión nacional de museos y de monumentos y lugares históricos*, Buenos Aires, v. 2, 1940, p. 53-78, 2 il.)

[2354]

Excerpts from item 2315, translated by José L. Busaniche, with two of the original illustrations.

Marins, J. Stimmungsbilder aus dem vergangenen Buenos Aires. (*Lasso*, Buenos Aires, v. 5, no. 4, okt. 1937, p. 197-203, 9 il.)

[2355]

Old photos and prints of 19th-century Buenos Aires.

F2801.L36

Obras de arte en la Presidencia de la nación. (*Prensa*, Buenos Aires, 13 oct. 1940, sec. 4, 1 p., 9 il.)

[2356]

Works by Pueyrredón and other 19th century figures.

DLC

Obras de arte en los jardines de la avenida Alvear (*Prensa*, Buenos Aires, 9 en., 1941, sec. 2, p. 1, 6 il.)

[2357]

Photos by José A. Lapido Portela of garden sculpture in Buenos Aires.

DLC

Pagano, José León. Motivos de estética. Buenos Aires. Ateneo. 1940. 395 p., no il.

[2358]

Brief references to the 19th-century *costumbristas* and Sarmiento and art.

BH25.P3

Paleos, Alberto. Del arte en la Argentina (*Prensa*, Buenos Aires, 24 nov. 1940, sec. 2, p. 1, 2 il.)

[2359]

Interest in art in Rivadavia's time. Illustrated with 2 portraits by José Guth.

DLC

Rinaldini, Julio. Buenos Aires, labor del tiempo (*Saber vivir*, Buenos Aires, v. 1, no. 1, ag. 1940, p. 20-21, 3 il.)

[2360]

Rare illustrations of old buildings and costumes by Pellegrini and Pallière.

St. Louis, Louisiana purchase exposition, 1904. Illustrations of selected works in the various national sections of the Department of art. St. Louis. 1904. 392 p., il.

[2361]

Mention is made of the Argentine artists exhibiting and some of their works are reproduced.

M4860.A7

Senets, Rodolfo. Carretas y castillos (*Prensa*, Buenos Aires, 29 mar. 1931, sec. 3, 1 p., 4 il.)

[2362]

Historical comments on the high wheeled carts as an element in the early iconography of Buenos Aires.

DLC

Zöller, Hugo. Buenos Aires um 1880 (*Lasso*, Buenos Aires, v. 5, no. 4, okt. 1937, p. 211-216, 5 il.)

[2363]

Old photographs of 19th-century Buenos Aires.

F2801.L36

Architecture

Arboleda, G. Die erste oper in Buenos Aires (*Lasso*, Buenos Aires, v. 5, no. 4, okt. 1937, p. 217-220, 2 il.)

[2364]

On the founding of the Buenos Aires opera in 1813. There is a photograph of the building.

F2801.L36

Gerstäcker, Friedrich. Buenos Aires um 1849 (*Lasso*, Buenos Aires, v. 5, no. 4, okt. 1937, p. 236-242, 6 il.)

[2365]

Some mid-19th century architecture in Buenos Aires.

F2801.L36

El palacio San José (*Prensa*, Buenos Aires, 1 en. 1939, sec. 7, 1 p., 10 il.)

[2366]

Photographs of a palace built by Justo José de Urquiza (1853-1857) near Concepción del Uruguay, now a national monument.

DLC

Vilardi, Julián A. El cabildo de Buenos Aires y el arquitecto Pedro Benoit (*Prensa*, Buenos Aires, 15 set. 1940, sec. 2, 1 p., 4 il.)

[2367]

The 19th-century architect engaged to rebuild the historic structure. Contains a drawing of his plan and old photographs.

DLC

Graphic Arts

Álvarez, Juan. Del Rosario viejo; 1838-

1847 (*Prensa*, Buenos Aires, 1 en. 1937, sec. 6, p. 2, 2 il.) [2368]

Reminiscences, illustrated with *costumbrista* prints.

DLC

Asociación Amigos del arte. César Hipólito Baclé; litógrafo del estado, 1828-1838. Buenos Aires. 1933. 64 p., 8 il. [2369]

Catalog of an exhibition of 135 lithographs and sketches of political figures and genre scenes, from the collection of Alejo B. González Garaño, who has contributed an historical and bibliographical introduction of importance.

NE2415.B2G6

Baclé, César Hipólito. Trages y costumbres de la Provincia de Buenos Aires. Buenos Aires. Litografía del estado. 1830-1834. [2370]

Albums of engravings of Argentine life, now very rare. The prints are entertaining and of great interest for the study of the 19th-century scene. The Primera serie was issued in 1830, the Segunda began in 1833, and consisted of six portfolios of which some were reprinted in the years following. These dealt with: cuaderno 1. Vendedores a pié. 2. Señoras porteñas. 3. Vendedores a caballo. 4. Vendedores a carretas. 5. Extravagancias de 1834. 6. Vida popular.

Iberra, Gregorio. Trages y costumbres de la provincia de Buenos Aires. Buenos Aires. Litografía argentina. 1839. [2371]

Lithographs plagiarized by Ibarra from those of César Hipólito Baclé (item 2370).

La iconografía de los Generales San Martín y Belgrano en la colección de Alejo González Garaño (*Prensa*, Buenos Aires, 24 mayo, sec. 3, 1 p., il.) [2372]

Good illustrations of a number of early 19th-century prints.

DLC

Isola, Albericoi. Álbum argentino. Buenos Aires. Litografía de las artes. 1845. 10 il. [2372a]

Costumbrista lithographs of the capital in the early years of the century.

Morel, Carlos. Álbum. Buenos Aires. Litografía argentina. 1839. 8 il. [2373]

This album, distinguished as the "Serie grande de Ibarra," contains *costumbrista* lithographs of Buenos Aires and the life of the gauchos.

———. Usos y costumbres del Río de la Plata. Buenos Aires. Litografía de las artes. 1845. 8 il. color [2373a]

An album of colored lithographs, of life in 19th-century Buenos Aires.

Orígenes del grabado en la Argentina; los primeros artistas (*Prensa*, Buenos Aires, 1 en. 1928, sec. 3, 1 p., 8 il.) [2374]

Contains some rare views, portraits, and genre studies. All are anonymous.

DLC

Pellegrini, Carlos. Recuerdos del Río de la Plata. Buenos Aires. Litografía de las artes. 1841. 20 il. [2374a]

Two editions (different in 3 plates) were prepared in the same year. Spirited lithographs of buildings, festivals, characteristic street-scenes and types of Buenos Aires.

Usos y costumbres del Río de Plata (*Prensa*, Buenos Aires, 8 jun. 1930, sec. 4, 1 p., 9 il.) [2375]

Good illustrations from Carlos Morel's famous album of lithographs (item 2373a).

DLC

Vega, Carlos. La forma del cielito (*Prensa*, Buenos Aires, 8 en. 1939, sec. 2, 1 p., 2 il.) [2376]

In discussing this popular 19th century dance of Argentina, mention is made of the lithographs of it by Carlos Morel and Carlos E. Pellegrini which are illustrated.

DLC

Minor Arts

Barceló, Antonio R. Museo familiar gauchesco (*Sinfonía*, Buenos Aires, v. 8, no. 373, 10 jul. 1940) [2377]

Description of the collection of Carlos G. Daws, of material characteristic of gaucho life. Issued separately also.

Caillet-Bois, Ricardo R. Un ejemplo de la industria textil colonial (*Boletín del*

Instituto de investigaciones históricas, Buenos Aires, año 14, v. 20, no. 67-68, en.-jun. 1936, p. 19-26, 1 il color.) [2378]

An admirable color-plate of samples of weaving sent by Miguel Fermín de Rígles, governor of Chiquitos, to the viceroy Sobremente in 1806.

F2801.B96

González Garaño, Alejo B. Una típica moda porteña: los peinetones creados por Manuel M. Masculina (*Prensa*, Buenos Aires, 1 en. 1936, sec. 2, 2 p., 14 il.) [2379]

Some actual combs are reproduced, together with early illustrations of their wearers.

DLC

Sáenz, Justo P. (hijo). Equitación gaucha de la llanura (*Prensa*, Buenos Aires, 11 mar. 1934, 1 p., 8 il.) [2380]

A well documented article on the silver used on gaucho harnesses.

DLC

Painting

Algunas obras de los maestros precursores que integran la exposición "Cien años de arte en la Argentina," organizada por la Dirección nacional de bellas artes (*Prensa*, Buenos Aires, 18 jun. 1936, 1 p., 8 il.) [2381]

Photographs of portraits by the classic 19th-century figures. The collections from which the pictures came are not listed.

DLC

Amador, Fernán Félix de. El pintor Benjamín Franklin Rawson (*Prensa*, Buenos Aires, 9 jul. 1939, sec. 3, 1 p., 2 il. color) [2382]

A sentimental mid-19th century painter of San Juan.

DLC

———. Pinturas murales de Fernando Fader en Luján de Cuyo (*Prensa*, Buenos Aires, 2 abr. 1939, sec. 4, 1 p., 2 il.) [2383]

Impressionist landscapes and scenes of country life in the country house of his wife's family.

DLC

Aparicio, Francisco de. La "Virgen del Chaguar" (*Boletín del Museo nacional*

de bellas artes, Buenos Aires, v. 1, no. 2, dic. 1934, p. 3-4, 1 il.) [2384]

Note on a religious painting in the sierra of Córdoba by the 19th-century artist Ballerini.

DLC

Asociación Amigos del arte. Acuarelas de E. E. Vidal; Buenos Aires in 1816, 1817, 1818 y 1819. Buenos Aires. 1933. 61 p., 14 il. [2385]

Catalog of an exhibit of 65 watercolors of Buenos Aires by an English traveling artist. A. B. González Garaño, who owns the watercolors, wrote the brilliant introduction which had already appeared in *Solar*, Buenos Aires (1931).

DLC

Ateneo hispano americano. Severo Rodríguez Etchart, exposición póstuma. Buenos Aires. Peuser. 1913. 16 p., 40 il. [2386]

Illustrated catalog (no text) to the work of a famous 19th-century painter, ten years after his death.

ND339.R6A85

Cuadro de Raymond Monvoisin (*Prensa*, Buenos Aires, 9 jul. 1932, sec. 2, 1 p., 1 il. color) [2387]

Large reproduction of a painting of a soldier in gaucho costume painted in Buenos Aires, 1842, now in the R. J. Cárcano collection.

DLC

Cuadros de la guerra de la Triple Alianza (*Prensa*, Buenos Aires, 3 nov. 1935, sec. 4, 1 p., 7 il.) [2388]

Watercolors by Adolfo Methfessel now in the Museo de Luján.

DLC

Cuadros de Monvoisin (*Forma*, Buenos Aires, no. 7, sept. 1938, p. 5, no il.) [2389]

A short *critique* of the style of a French painter resident in South America.

N7.F6

De la galería de retratos del Club del progreso (*Prensa*, Buenos Aires, 9 oct. 1940, sec. 4, 1 p., 11 il.) [2390]

Photographs, including 2 portraits by Pueyrredón, 6 by Ignacio Manzoni.

DLC

Dos precursores del arte argentino
(*Prensa*, Buenos Aires, 25 mayo 1939,
sec. 4, 10 il.) [2391]

Works of the amateur landscapists of
Tuyu, Tomás Gibson, and Lastra
Claudio.

DLC

Fernández Saldaña, J. M. El pintor
Eduardo de Martino; su iniciación y
labor en el Río de la Plata (*Prensa*,
Buenos Aires, 2 feb. 1941, sec. 2, p. 1,
5 il.) [2392]

Article on the marine painter Eduardo
de Martino, whose works can be found
in Brazil, Uruguay, Paraguay and
Argentina.

DLC

Fernando Fader (*Boletín del Museo na-
cional de bellas artes*, Buenos Aires,
v. 2, no. 3, mar. 1935, p. 1-15, 11 il.) [2393]

This number is devoted to a memorial
exhibit of the painter; it includes the
catalog, address by the director, Atilio
Chiappori, a tribute by Cupertino del
Campo, and reproductions of Fader's
work.

N910.B8A3

González Garaño, Alejo B. Artistas ex-
tranjeros que documentan el pasado
argentino; el pintor Otto Grashof
(*Prensa*, Buenos Aires, 1 en. 1935, sec.
7, 1 p., 8 il.) [2394]

Carefully presented biography and
critique of the work of a little known
German *costumbrista* painter who
settled in Argentina.

DLC

———. Iconografía del general Manuel
Belgrano (*Prensa*, Buenos Aires, 9 jul.
1935, sec. 2, 1 p., 8 il.) [2395]

A thorough account of the subject
with illustrations of the work of 19th
century Argentine artists.

DLC

———. El pintor argentino Carlos
Morel (*Prensa*, Buenos Aires, 24 mayo
1936, sec. 5, 1 p., 7 il.) [2396]

Important for its notes on unpublished
portraits and miniatures by Morel.

DLC

———. El pintor y litógrafo francés
Capitán Adolfo d'Hastrel; su residen-
cia en el Río de la Plata en 1839 y 1840

(*Prensa*, Buenos Aires, 1 en. 1937, sec.
6, 1 p., 9 il.) [2397]

Invaluable biography of one of the less
known and most attractive of the
costumbrista painters in the Río de la
Plata region.

DLC

Gutiérrez, Ricardo. D'Hastrel y Pallière
en la colección Santamarina. (*Prensa*,
Buenos Aires, 11 dic. 1938, sec. 2, 1 p.,
8 il.) [2398]

Two painters of 19th-century life in
Argentina richly represented in the
collection of Antonio Santamarina.

DLC

———. La obra entrañable de Ernesto
la Cárcova (*Prensa*, Buenos Aires, 6
dic. 1936, 1 p., 5 il.) [2399]

Popular account of this impressionist
portraitist.

DLC

———. El pintor Cándido López; cen-
tenario de su nacimiento (*Prensa*,
Buenos Aires, 11 ag. 1940, sec. 3, 1 p.,
6 il.) [2400]

A little known painter (1840-1902)
who left an album of documentary
sketches of the war in Paraguay made
on the spot in 1865.

DLC

Mariano Medrano y Cabrera (*Prensa*,
Buenos Aires, 7 oct. 1934, sec. 2, 1 p.,
1 il. color.) [2401]

Watercolor by Carlos E. Pellegrini in
the Buenos Aires church of La Piedad.

DLC

"Minuet" por Carlos Enrique Pellegrini;
"Bailando el gato en un rancho de la
provincia de Córdoba" (*Prensa*, Buenos
Aires, 26 feb. 1933, sec. 2, 1 p., 2 il.
color.) [2402]

Large reproductions of 2 watercolors
in the A. B. González Garaño collec-
tion.

DLC

**La obra del pintor argentino Cándido
López** (*Prensa*, Buenos Aires, 3 nov.
1933, sec. 4, 1 p., 7 il.) [2403]

A minor *costumbrista* and historical
painter associated with the Para-
guayan war.

DLC

Obras de arte en el Congreso de la

Nación (*Prensa*, Buenos Aires, 28 jul. 1940, sec. 4, 1 p., 7 il.) [2404]
 Paintings by Guidiel, Manzoni, and others.

DLC

Oleo del pintor Pedro Prilidiano Pueyrredón (*Prensa*, Buenos Aires, 9 oct. 1932, sec. 2, 1 p., 1 il. color.) [2405]
 Large color reproduction of *Two gauchos of the province of Buenos Aires* in the Teodoro Becú collection.

DLC

Oleos de Juan Mauricio Rugendas (*Prensa*, Buenos Aires, 20 oct. 1935, sec. 2, 1 p., 2 il. color) [2406]
 From the collection of Adela Napp de Lumb.

DLC

"Paisanos y soldados de la época de Rosas"; "Tropa de carretas en la pampa" (*Prensa*, Buenos Aires, 23 mar. 1930, sec. 2, 1 p., 2 il. color) [2407]
 Works of Bernabé Demaría, a minor *costumbrista* artist, at the Museo histórico nacional.

DLC

"Payada en una pulpería" (*Prensa*, Buenos Aires, 25 mayo 1932, sec. 2, 1 p., 1 il. color.) [2408]
 Reproduction of a painting owned by Antonio Santamarina, now attributed to Carlos Morel.

DLC

Pinturas de Franklin Rawson (*Prensa*, Buenos Aires, 4 feb. 1934, sec. 5, 1 p., 6 il.) [2409]
 Brief text and photos of the work of this "primitive" (1819-1871).

DLC

Un precursor de la pintura argentina, Carlos Enrique Pellegrini (*Prensa*, Buenos Aires, 1 en. 1935, sec. 5, 2 p., 4 il. color.) [2410]
 Poor but large color reproductions of landscapes and dances.

DLC

Quince acuarelas inéditas de E. E. Vidal. Alejo B. González Garaño, *ed.* Buenos Aires. 1931. 16 il. color. [2411]
 A de luxe folio album of color reproductions (J. Saudé, Paris) from 15 original watercolors by Vidal, representing the cities and life of Monte-

video & Buenos Aires, plus a page of facsimile autographs. Critical text by González Garaño, who owns the originals. Edition of 150.

Ratto, Héctor R. Eduardo de Martino, aportación al estudio iconográfico de los combates navales argentinos (*Prensa*, Buenos Aires, 4 set. 1932, sec. 2, 1 p., 8 il.) [2412]
 Analysis from the historical standpoint of the work of this popular 19th century naval painter.

DLC

Retratos por Prilidiano P. Pueyrredón en el Museo nacional de bellas artes (*Prensa*, Buenos Aires, 7 jul. 1940, sec. 4, 1 p., 7 il.) [2413]
 Reproductions of portraits.

DLC

Rinaldini, Julio. Carlos Enrique Pellegrini, 1800-1875 (*Saber vivir*, Buenos Aires, mar. 1941, v. 1, no. 8, p. 24-27, 8 il.) [2414]
 Good reproductions of some of his popular portraits and 2 drawings.
 AP63.S14

Rinaldini, Julio. Prilidiano Pueyrredón, 1823-1870 (*Saber vivir*, Buenos Aires, v. 1, no. 6, en. 1941, p. 12-15, 12 il.) [2415]

Valuable only for the reproductions of portraits and landscapes by this celebrated painter, listed with the names of the collections to which they belong.
 AP63.S14

Romero Brest, Jorge. Prilidiano Pueyrredón. Monografías de arte americano; serie argentina, no. 3. Buenos Aires. Losada. 1941. [2416]

DLC

Rossi, Attilio. Apuntes sobre la pintura argentina visitando la exposición "Un siglo de arte en la Argentina" (*Sur*, Buenos Aires, v. 6, no. 24, set. 1936, p. 134-138, no il.) [2417]
 A good personal estimate of the great figures.

AP63.S85

Schiaffino, Eduardo. El arte en Buenos Aires; la evolución del gusto (*Biblioteca*, Buenos Aires, año 1, v. 1, 1896, p. 88-96; v. 2, p. 78-93) [2418]
 Comments on the contribution to cultural history of foreign artists who

came to the Argentine: Pallière, Juan Manuel Blanes.

AP63.B47

Suntuosos esclavos del virreinato (*Prensa*, Buenos Aires, 6 set. 1936, sec. 3, 1 p., 3 il. [2419

On the rich costumes used by Negro slaves with illustrations from well known *costumbrista* paintings. Bibliography.

DLC

Tipos populares argentinos de mediados del siglo XIX (*Prensa*, Buenos Aires, 9 jul. 1929, sec. 2, 1 p., 10 il.) [2420
Drawings of soldiers and peasants by Juan Mauricio Rugendas made in 1845.

DLC

Tres de las acuarelas inéditas del dibujante y marino inglés E. E. Vidal (*Prensa*, Buenos Aires, 22 nov. 1931, sec. 2, 1 p., 3 il. color.) [2421
Color reproductions of 3 watercolors in the A. B. González Garaño collection.

DLC

Vega, Carlos. Bailes criollos (*Prensa*, Buenos Aires, 15 dic. 1935, sec. 3, 1 p., 1 il.) [2422
A dance represented in a watercolor of C. E. Pellegrini.

DLC

———. La forma de la media caña (*Prensa*, Buenos Aires, 25 mayo 1939, sec. 4, 1 il.) [2423
Discussing an old dance represented in a watercolor by Pellegrini.

DLC

La vida en la campaña de Buenos Aires a mediados del siglo pasado por J. L. Pallière (*Prensa*, Buenos Aires, 13 oct. 1929, sec. 2, 2 p., 6 il. color.) [2424
Costumbrista paintings.

DLC

"Vista del interior de Curuzú"; "Un alto en el campo" (*Prensa*, Buenos Aires, 1 en. 1934, sec. 2, 2 p., 2 il. color) [2425

Large reproductions of paintings by Cándido López and Prilidiano Pueyrredón.

DLC

BRAZIL

Agassiz, Louis. A journey in Brazil. Boston. Ticknor and Fields. 1868. 540 p., 20 il. [2426

Contains a page devoted to art in Brazil and the Imperial academy in Rio. Agassiz felt there was little to see.

F2513.A26

———. Viagem ao Brasil, 1865-1866. São Paulo. Nacional. 1938. 654 p., il. [2427

Portuguese translation of item 2426.

F2513.A277

Aimard, Gustave. Mon dernier voyage; le Brésil nouveau. Paris. Société des gens de lettres. 1886. 279 p., no il. [2428

Contains a little-known description of Rio de Janeiro and discussion of the earlier descriptions of Charles Ribeyrolles (item 2503).

F2513.A29

Album de vues du Brésil. Paris. E. Lahure. 1889. 94 il. [2429
Album of landscape and architectural engravings.

DCU-IA

Álbum pittoresco do Rio de Janeiro. Rio de Janeiro. E. Laemmert. 1840. [2430

A rich collection of *costumbrista* prints.

Almeida, Pires de. Brazil-álbum; resurreições literarias e artisticas; o Brazil através dos tempos; sua natureza através da arte. Rio de Janeiro. Leuzinger. 1908. 2 v., il. [2431

The reproductions from Rugendas, Barbinais, Debret and others who recorded the Brazilian scene, with some from the naturalists, and descriptive text.

F2509.P66

Araujo, José de Souza Azevedo Pizarro e. Memórias históricas do Rio de Janeiro e das provincias annexas à jurisdição do Vice-Rei do estado do Brasil. Rio de Janeiro. Régia. 1820-1822. 10 v., no il. [2432

A source-book of prime importance for knowledge of the early 19th century city. Descriptions are detailed and circumstantial, though the emphasis is historical rather than artistic.

Atri, Alessandro d'. *Uomini e cose del Brasile.* Napoli. Tocco. 1895-1896. 570 p., il. [2433]

Invaluable for its descriptions and illustrations of 19th century architecture, including architects' drawings.

F2515.A85

Auchincloss, William Stuart. *Ninety days in the tropics, or Letters from Brazil.* Wilmington, Delaware. 1874. 60 p., 9 il. [2434]

Contains original photographs of Brazilian cities and the costumes of Negro slaves.

F2513.A89

Avé-Lallemant, Robert Christian Berthold. *Reise durch Nord-Brasilien im Jahre 1859.* Leipzig. F. A. Brockhaus. 1860. 369 p., no il. [2435]

Occasional mention of buildings from Baía to Pernambuco.

F2513.A95

———. *Reise durch Süd Brasilien im Jahre 1858.* Leipzig. F. A. Brockhaus. 1859. 2 v., no il. [2436]

Slight description of Mission architecture.

F2513.A94

Azevedo, Manuel Duarte Moreira de. *O Rio de Janeiro; sua história, monumentos, homens notáveis, usos e curiosidades.* Rio de Janeiro. B. L. Garnier. 1877. 2 v., no il. [2437]

Invaluable notes on architecture, sculpture and painting, often taken as authority for attributions.

F2636.M83

Biard, François Auguste. *Deux années au Brésil.* Paris. L. Rachette. 1862. 673 p., 180 il., 1 map. [2438]

The vignettes by M. Biard and E. Riou are excellent for mid 19th century customs of whites and Negroes.

F2513.B57

Brazil, Ministério da educação e saúde. *Anuário do Museu imperial.* Petrópolis. Nacional. 1941. 295 p., 39 il., 8 color. [2439]

The articles of outstanding interest for this bibliography are here listed separately (items 2533 and 2566). In addition, there are several hitherto unpublished topographical paintings and imperial portraits.

DL

———. *Inventário dos documentos do Arquivo da casa imperial do Brasil existentes no Castelo d'Eu.* Rio de Janeiro. 1939. 2 v., no il. [2440]

MH

Burford, Robert. *Description of a view of the city of St. Sebastian and the bay of Rio de Janeiro now exhibiting in the Panorama, Leicester square.* London. J. and C. Adlard. 1827. 12 p., 1 il. [2441]

Principally a view of ships in the harbor, with the coastline indicated. The painting was composed by Burford from drawings made in 1823. There is a description of the principal monuments of Rio de Janeiro.

F2646.B95

Burmeister, Hermann. *Reise nach Brasilien, durch die provinzen von Rio de Janeiro und Minas Geraes.* Berlin. G. Reimer. 1853. 2 v. including atlas, 9 il. [2442]

Contains a good account of colonial architecture in Minas Gerais, and some interesting lithographs of buildings in Ouro Preto and Mariana which have since been radically altered.

DA

Burton, Richard F. *Explorations of the highlands of the Brazil with a full account of the gold and diamond mines.* London. Tinsley. 1869. 2 v., no il. [2443]

A principal source for information about colonial buildings in Minas Gerais.

F2513.B97

Buvelot, Louis & Moreau, Louis Auguste. *Rio de Janeiro pitoresco.* Rio de Janeiro. Heaton & Rensburg. 1845. 18 il. [2444]

Important collection of architectural prints.

NN

Calcott, Maria Graham. *Journal of a voyage to Brazil and residence there, during part of the years 1821, 1822, 1823.* London. Longman, Hurst, Rees, Orme, Brown, & Green. 1824. 335 p., il., color. [2445]

Famous *costumbrista* prints and descriptions of domestic architecture in the north.

F2513.C14

Calmon, Pedro. Espírito da sociedade imperial. História social do Brasil, v. 2. Biblioteca pedagógica brasileira, ser. 5, Brasileira, no. 83. São Paulo. Nacional. 1937. 385 p., 8 il. [2446]
Contains a section on the aspect of cities, gardens, and houses in imperial times (p. 226-237). The descriptions are too brief, however, and tend to excessive and sometimes inaccurate generalization; one looks in vain for details on important single monuments. Bibliography.

CtY

Catálogo da Exposição nacional em 1875. Rio de Janeiro. Carioca. 1875. 625 p., no il. [2447]
Contains a section of fine arts (p. 585-621).

T840.D6R5

Catálogo da Exposição Nassoviana (*Anais da Biblioteca nacional do Rio de Janeiro*, Rio de Janeiro, v. 51, 1938, p. 1-133, no il.) [2448]
Valuable for the iconography of the Dutch occupation of Brazil in the 17th century.

Z1675.R58

Chamberlain, Lieutenant. Views and costumes of the city and neighborhood of Rio de Janeiro, Brazil, from drawings taken by Lieutenant Chamberlain . . . during the years of 1819 & 1820 with descriptive explanations. London. Howlett & Brimmer. 1822. 22 il., color. [2449]
These are probably the finest *costumbrista* aquatints dealing with Brazil. One representing the Rio de Janeiro palace and cathedral is of great documentary importance. Others deal with colonial domestic architecture and costume. Brief descriptions accompany the plates.

DPU,ICN

Conder, Josiah. Brazil and Buenos Ayres (*The modern traveller*. London. J. Duncan. 1825. v. 29-30, il.) [2450]

A composite account of Brazil from the writings of well-known travelers. F2513.C74

Costa, Luis Edmundo da. O Rio de Janeiro do meu tempo. Rio de Janeiro.

Nacional. 1938. 3 v., il. [2451]
This sumptuous publication of reminiscences of the varied life of Rio de Janeiro in the early 1900's, richly illustrated with caricatures of the time, contains also 196 invaluable photographs of the buildings of the city, many of which have since been either destroyed or unrecognizably altered.

F2646.C86

Debret, Jean-Baptiste. Viagem pitoresca e histórica ao Brasil. Biblioteca histórica brasileira, no. 4. São Paulo. Martins. 1940. 2 v., il. [2452]
The Portuguese translation by Sérgio Milliet of item 2453; a much needed reprint, with plates made from the original lithographs of the French edition.

F2513.D285

———. Voyage pittoresque et historique au Brésil, ou séjour d'un artiste français au Brésil, depuis 1816 jusqu'en 1831 inclusivement. Paris. F. Didot. 1834-39. 3 v., il. [2453]
A famous series of lithographs of contemporary buildings, gardens, customs and personalities, the richest source of such material for early 19th century Brazil.

F2513.D28

Delpech, Adrien. Une mission artistique au Brésil; la mission de 1816 (*Revue de l'Amérique latine*, Paris, v. 9, no. 37, jan. 1925, p. 1-4, no il.; no. 38, fév. 1925, p. 122-135, no il.) [2454]
A brief study, but important for its information on the French background of the artists.

F1401.R45

Danis, Ferdinand. Brasilien. Stuttgart. E. Schweizerbart. 1836-38. 406 p., 92 il., map. [2455]
Important for its lithographs of Brazilian cities and landscapes.

F2513.D43

Doria, Luiz & Escagnolle. Aristocracia rural (*Revista da semana*, Rio de Janeiro, v. 39, no. 20, 23 abr. 1938, p. 32-33, 5 il.) [2456]
An important article, listing many of the great 19th century coffee *fazendas* of the state of Rio de Janeiro, with photographs of exteriors, interiors, and murals. In particular the author

studies the country house Gavião of the powerful Clemente Pinto family, near the town of Vassouras.

DL

———. *Exposições brasileiros (Revista da semana*, Rio de Janeiro, v. 41, no. 2, 13 jan. 1940, p. 28, 2 il.) [2457] An evocative essay dealing with 19th century expositions in Rio in 1861, 1866, and 1875, and with the Athens Exposition of 1884.

DLC

———. *Jardim do Campo (Revista da semana*, Rio de Janeiro, v. 39, no. 9, 5 fev. 1938, p. 18, 1 il.) [2458] The history of one of the public gardens of Rio, developed in late Imperial times by the French botanist François-Marie Glazieu.

DLC

———. *Nosso primeiro salão (Revista da semana*, Rio de Janeiro, v. 39, no. 52, 3 dez. 1938, p. 18, 2 il.) [2459] An account of the first official exhibition of art held in Rio on Nov. 5, 1826.

DLC

Duque-Estrada, L. Gonzaga. *A arte brasileira; pintura e escultura.* Rio de Janeiro. Lombaerts. 1888. 254 p., no il. [2460] An account of the development of the fine arts in Brazil, emphasizing the founding of the Academy and the artists there educated.

N6650.D9

Eschwege, Wilhelm Ludwig von. *Journal von Brasilien.* Weimar. Landesindustries-comptoirs. 1818. 2 v., 17 il. [2461] Contains a brief description of the church at Congonhas and other references to colonial architecture.

F2511.E74

Ewbank, Thomas. *Life in Brazil; or A journal of a visit to the land of the cocoa and the palm.* New York. Harper & bros. 1856. 469 p., 92 il. [2462]

Invaluable lithographs of costumes, and descriptions and views of churches, houses and streets, especially in the Rio region.

F2513.E94

Freire, Laudelino. *Pedro II e a arte no*

Brasil. Rio de Janeiro. Nacional. 1917. p. 1-49, no il. [2463] Discussion of the personal and official influence of the Emperor on Brazilian taste.

Freycinet, Louis Claude Desaulses de. *Voyage autour du monde.* Paris. Imprimerie royale. 1824-1844. 7 v., atlas. [2464] A part of the journey of the *Uranie* in 1819 is devoted to Brazil, with descriptions and plates.

Q115.F89

Freyre, Gilberto. *Um engenheiro francês no Brasil.* Coleção documentos brasileiros, 26. Rio de Janeiro. José Olympio. 1940. 218 p., 14 il. [2465] In this book Freyre writes the background for his edition of the diary of Vauthier, a French engineer. He describes in detail Vauthier's accomplishments in Pernambuco and attempts to handle the whole problem of French cultural importations in early 19th century Brazil. In this respect he has a great many valuable items from the provincial newspapers of the time. See item 2575.

F2659.F8V3

Galvão, Benjamin Franklin Ramiz. *Galeria de história brasileira; 1500-1900.* Rio de Janeiro & Paris. H. Garnier. n. d. 115 p., 55 il. [2466] The illustrations of this 19th century compendium of Brazilian history are taken from old engravings, paintings, and famous monuments.

DPU

Gardner, George. *Travels in the interior of Brazil, principally through the northern provinces and the gold and diamond districts, during the years 1836-1841.* London. Reeve. 1846. 562 p., no il. [2467] Especially good for colonial architecture in Minas.

F2513.G22 1846

Grant, Andrew. *History of Brazil.* London. Henry Colburn. 1809. 304 p., no il. [2468] Descriptions of Rio de Janeiro and other cities.

F2508.G76

Hall, George L. *Views of Rio de Janeiro*

- from sketches. London. Macluse, Macdonald & Macgregor. n. d. 5 il., color. [2469]
Small collection of landscape lithographs.
DCU-IA
- Henderson, James.** A history of the Brazil. London. Longman, Hurst, Rees, Orme, & Brown. 1821. 522 p., 28 il. [2470]
Contains several famous architectural prints.
F2511.H49
- Kidder, Daniel Parish.** O Brasil e os brasileiros; esboço histórico e descritivo. Biblioteca pedagógica brasileira, ser. 5, Brasileira, v. 205-205A. São Paulo. Nacional. 1941. 2 v., il. [2471]
Portuguese translation of item 2472, with reproductions of original plates.
F2513.K445
- . Brazil and the Brazilians. Philadelphia. Childs & Peterson. 1857. 630 p., il. [2472]
Information on and illustrations of colonial and 19th century architecture.
F2513.K43
- . Reminiscências de viagens e permanência no Brasil; Rio de Janeiro e província de São Paulo. Biblioteca histórica brasileira, no. 3. São Paulo. Martins. 1940. 315 p., il. [2473]
Portuguese translation of item 2474.
F2513.K476
- . Sketches of residence and travels in Brazil. Philadelphia. Sorin & Ball. 1845. 2 v., il. [2474]
There are a great many descriptions of colonial architecture and small woodcuts of these buildings.
F2513.K47
- Klumb, Henry.** Doze horas em diligência; guia do viajante de Petrópolis a Juiz de Fôra. Rio de Janeiro. J. J. da Costa Pereira Braga. 1872. 87 p., 31 il. [2475]
Valuable lithographs of the palace at Petrópolis.
F2611.K58
- Koseritz, Carlos von.** Bilder aus Brasilien. Leipzig. W. Friedrich. 1885. 379 p., il. [2476]
Contains many descriptions of architectural monuments of different periods.
F2513.K86
- Koster, Henry.** Travels in Brazil. London. Longman, Hurst, Rees, Orme, & Brown. 1816. 501 p., il., some color, maps. [2477]
Contains some detailed descriptions of colonial buildings, good city maps and well known views of streets, and sugar mills.
F2511.K85
- Lange, Henry.** Sudbrasilien; die provinzen São Pedro do Rio Grande do Sul, Santa Catharina und Paraná. 2 ed. Leipzig. E. Baldamus. 1888. 254 p., 25 il., 3 maps. [2478]
Contains old photographs and prints of colonial and 19th century architecture.
F2513.L27
- Leitão, C. de Melo.** O Brasil visto pelos ingleses. Biblioteca pedagógica brasileira, ser. 5, Brasileira, v. 82. São Paulo. Nacional. 271 p., no il. [2479]
———. Visitantes do primeiro império. Biblioteca pedagógica brasileira, ser. 5, Brasileira, v. 32. São Paulo. Nacional. 17 il. [2480]
Contains a special chapter on architecture and furniture in Rio de Janeiro as described by early 19th century travelers. Good *costumbrista* illustrations, some of them very rare.
F2513.M45
- Leitão, Joaquim.** Do civismo e da arte no Brasil. Lisboa. Tavares Cardoso & Irmão. 1900. 349 p., 1 il. [2481]
A few pages in part 4 deal with contemporary painters and sculptors (p. 312 seq.).
F2515.L48
- Lellis, Carlindo.** Um artista desconhecido; D. Vicente de Micolta (*Revista do Arquivo público mineiro*, Belo Horizonte, v. 7, nos. 3-4, jul.-dez. 1902, p. 647-651, no il.) [2482]
Appreciation of a little known local religious painter and sculptor of Spanish origin who died in 1900.
F2581.M66
- Levasseur, E.** Le Bresil; ... accompagné d'un album de vues du Brésil exécuté sous la direction de M. de Rio

- Branco. v. 2. Paris. H. Lamirault. 1889. 100 p., 21 il.; v. 2, Paris. Lahure. 1889. il. [2483]
The text (v. 1) includes a chapter on the fine arts by Rio Branco (item 2505); the second volume is an album of views of Brazil, of which some 60 have architectural interest.
F2518.L65
- Luccock, John.** Notes on Rio de Janeiro, and the southern parts of Brazil; taken during a residence of ten years in that country, from 1808 to 1818. London. S. Leigh. 1820. 639 p., 3 maps. [2484]
Important descriptions of colonial buildings on the littoral and in Minas Gerais. There is a fine map of the city of Rio de Janeiro in 1820.
F2511.L93
- Macêdo, Joaquim Manuel de.** Um passeio pela cidade do Rio de Janeiro; primeira série. Rio de Janeiro. Imparcial. 1862-3. 2 v., 10 il. [2485]
Literary description of the city, pretty precise in its detail, and some historical facts.
F2646.M14
- Mansfield, Charles Bickford.** Paraguay, Brazil, and the Plate; letters written in 1852-1853. Cambridge. Macmillan. 1856. 504 p., il. [2486]
There are many descriptions of private houses in the region of Rio de Janeiro and Recife.
F2671.M28
- Mariano, José (filho).** O Brasil do século 19, através do documentário de Jean Baptiste Debret (*Jornal do commercio*, Rio de Janeiro, 2 fev. 1941, p. 5, no il.) [2487]
An interesting appreciation "of the wealth of information on contemporary architecture, costumes, and customs found in the *Voyage pittoresque et historique au Brésil*.
AP66.J66
- . O passeio público do Rio de Janeiro (*Dom Casmurro*, Rio de Janeiro, 9 ag. 1941, p. 8, 3 il.) [2488]
An interesting account of the viceregal park with a reproduction of a nineteenth century lithograph of Jacotet showing Col. Antônio João Rangel de Vasconcelos' redecorations of 1841.
- Mawe, John.** Travels in the interior of Brazil, particularly in the gold and diamond districts of that country. London. Longman, Hurst, Rees, Orme & Brown. 1812. 366 p., 5 il., 1 map. [2489]
Valuable early account of the colonial buildings of Minas Gerais.
F2511.M459
- Maximilian, emperor of Mexico.** Bahia (*Aus meinem leben*. Leipzig. Duncker & Humblot. 1867. v. 6, 282 p., no il.) [2490]
A remarkable description of the city and state in 1860 with remarks on Brazilian art, architecture and costumes as seen at that time in Baía.
F1233.M443
- . Bahia (*Recollections of my life*. London. R. Bentley. 1868. v. 2, p. 97-291, no il.) [2491]
The English translation of item 2490.
F1233.M443
- Memórias de Pernambuco, album para os amigos das artes.** Recife. F. H. Carls. 1863. 25 il. [2492]
Collection of lithographs by Carls after L. Schlappritz showing the squares of Recife and suburban houses (*sítios*).
DCU-IA
- Moraes, Alexandre José de Mello (Filho).** Crônica geral e minuciosa de império do Brazil. Rio de Janeiro. Dias da Silva Junior. 1879. 208 p., no il. [2493]
A compendium of general information about streets, buildings, monuments, commerce, in the days of the empire (principally in the capital). There is a good deal of historical data.
MH;NN;N;P;RPB
- Narrative of a visit to Brazil, Chile, Peru, and the Sandwich Islands, during the years 1821-1822.** London. C. Knight. 1825. 478 p., 3 il. [2494]
Contains a description of the palace at Santa Cruz and other architectural details.
F2223.M43
- Navarra, Ruben.** A missão de 1816 e o ensino artístico no Brasil (*Cultura política*, Rio de Janeiro, v. 2, no. 11, jan. 1942, p. 282-285), no il.) [2495]

A condensed account of the French mission.

DLC

Nicolle, Edward. Panoramic views of Rio de Janeiro and its surrounding scenery, lithographed by James Dickson from paintings by the late Le Capelain. Liverpool. Baines & Herbert. 184-? 10 il. [2496]

These lithographs in handsome folio format, some of which show the city from unusual points, are specially interesting for comparison with contemporary views.

F2646.N64

Norton, Luiz. A corte de Portugal no Brasil. Biblioteca pedagógica brasileira, ser. 5; Brasiliana, v. 124. São Paulo. Nacional. 1938. 466 p., 17 il. [2497]

This book presents the most comprehensive account to date of the state of the fine arts in Rio de Janeiro during the stay of Dom João VI and offers reproductions of interesting architectural drawings and prints together with little known portraits by J. B. Debret, Simplício de Sá and Manuel Dias de Oliveira.

F2534.N67

Pinto, Antônio da Silva. No Brasil; notas de viagem, 1879. Porto. A. J. da Silva Teixeira. 1879. 201 p., no il. [2498]

In a brief discussion of Brazilian art the conclusion is reached that there is none worthy of the name.

F2515.S56

Pôrto Alegre, Manuel Araújo. Academia das bellas artes; exposição pública do anno de 1849 (*Guanabara*, Rio de Janeiro, v. 1, 1850, p. 69-77, no il.) [2498a]

Interesting criticism with many sharp references to the artists and a protest against "foreigners" winning fellowships for study in Europe.

AP66.G75

Rango, Friedrich Ludwig von. Tagebuch meiner reise nach Rio de Janeiro in Brasilien, und zurück. 2 ed. Ronneburg. F. Weber. 1832. 198 p., 1 il. [2499]

Interesting for its description of the Passeio publico in 1819.

F2511.R19

Ribeiro, Fléxa. Un elegante del tiempo de Luis Felipe en una isla de Guanabara (*Prensa*, Buenos Aires, 13 nov. 1932, sec. 2, 1 p., 3 il.) [2500]

The role of Amaro Guedes Pinto as a patron of the arts. His bust by Pradier, portrait by Antônio M. da Fonseca and that of his wife and children by Pallière.

DLC

———. A epopéia da independência no cyclo das artes (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 41, set. 1938, p. 10-11, 5 il.) [2501]

Compares D. Pedro I to Napoleon I as patron of the arts. Good photographs of the watercolor of Pallière showing D. Pedro and D. Amelia in their carriage and F. R. Moreaux's *Proclamação* in the Sala da congregação of the Escola de bellas artes.

AP66.16

———. A esculptura no Brasil; Corrêa Lima (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 39, jul. 1938, p. 28-29, 6 il.) [2502]

No dates, or suitable biography; an appreciative essay.

AP66I6

Ribeyrolles, Charles. Brasil pittoresco; história, descrições, viagens, instituições, colonização. Rio de Janeiro. Nacional. 1859-61. 3 v. & album. [2503]

One of the great *costumbrista* collections of the 19th century. The lithographs of Victor Frond and the descriptions of the author shed a good deal of light on architecture and costumes of the time.

F2521.R48

———. Brasil pittoresco; história, descrições, viagens, colonização, instituições. Biblioteca história brasileira, no. 6. São Paulo. Martins. 1941. 3 v. in 2, 74 il. [2504]

A new edition of item 2503 with illustrations from the original edition and other sources.

F2521.R483

Rio Branco, J. M. da Silva Paranhos. Les beaux-arts (Levasseur, E. *Le*

Brésil; . . . accompagné d'un album de vues du Brésil exécuté sous la direction de M. de Rio Branco. Paris. Lamirault. 1889. v. 1, p. 59-61, 7 il.) [2505]

A few words on Dutch and colonial art lead up to the admirations of a 19th century connoisseur; who believes, however, that "la culture des arts n'est pas suffisamment développée." F2513.L65

Rio de Janeiro, Escola nacional de bellas artes. Exposição de arte retrospectiva; catálogo. Rio de Janeiro. Centro artístico. 1898. 184 p., no il. [2506]

Catalog of a large exhibition of art (painting, sculpture, and minor arts) mainly European, from private collections in Brazil. Among the artists are a few Brazilians: biographical notes are given.

Rio de Janeiro, Exposição nacional, 1875. Catálogo da Exposição nacional em 1875. Rio de Janeiro. Carioca. 1875. 621 p., no il. [2507]
In section 9 are listed paintings and other works of art exhibited.

T840.D6R5

Rio de Janeiro, Museu nacional de belas artes. Exposição da Missão artística francesa de 1816. Rio de Janeiro. Ministério da educação e saúde. 1940. 93 p., 25 il. [2508]
Valuable catalog of an important exhibit. There are biographies of the members of the mission, their portraits, and many of their works from private collections. Quality of the illustrations is fair.

DLC

———. Galeria irmãos Bernardelli. Rio de Janeiro. n.d. 28 p., 14 il. [2509]
Catalog of a gallery in the National museum of fine arts, given over to the work of Rodolpho, Henrique and Félix Bernardelli.

DLC

Rio de Janeiro e seus arrabaldes. Rio de Janeiro. E. Rensburg. 1857. 24 il. [2510]
Twenty-four lithographs, all but one signed: P. Bertischem.

F2646.R46

Rio Grande do Sul, Biblioteca. Album de gravuras do Brasil; meados do seculo XIX. Rio Grande do Sul. 1937. 17 il. [2511]
Seventeen reproductions of original drawings of the 1840's in the collection of the state library of Rio Grande do Sul, representing the topography of Rio de Janeiro and scenes of country life around the capital.

NN

Rubens, Carlos. A glória do poeta dos "Tymbiras" nas artes plásticas (*Revista da semana*, Rio de Janeiro, v. 40, no. 48, 4 nov. 1939, p. 7, 2 il.) [2512]
A lithograph allegory of 1864 by Henrique Fleiuss and a painting by Eduardo de Sá in 1902 commemorating the death of the poet Gonçalves Dias.

DLC

Rugendas, Johann Moritz. Viagem pitoresca através do Brasil. Biblioteca brasileira, no. 1. São Paulo. Martins. 1940. 205 p., 110 il. [2513]
The Portuguese translation of item 2514.

F2513.R925

———. Voyage pittoresque dans le Brésil. Paris. Engelmann. 1835. 4 v., 100 il. [2514]
Important collection of lithographs of architectural and topographical subjects by a famous German *costumbrista* artist.

F2513.R92

S., C. A. dos. Studio-talk; Rio de Janeiro. (*Studio*, London, v. 11, no. 53, aug. 1897, p. 202-204, no il.) [2515]

Brief appraisal of art in Brazil in 1897, naming the outstanding artists.

N1.S9

Idem (*International studio*, New York, v. 2, no. 7, sept. 1897, p. 202-204, no il.)

N1.I6

———. Studio-talk; Rio de Janeiro (*Studio*, London, v. 13, no. 59, feb. 1898, p. 55-56, 2 il.) [2516]
Review of the general exhibition of fine arts, with illustrations of Henrique Bernardelli.

N1.S9

Idem (*International studio*, New York,

v. 4, no. 13, mar. 1898, p. 55-56, 2 il.)
N1.I6

———. Studio-talk; Rio de Janeiro (*Studio*, London, v. 15, no. 69, dec. 1898, p. 205-206, no il.) [2517]
Notes on a show of Aurélio de Figueiredo's painting, and on the Centro artístico.

N1.S9

Idem (*International studio*, New York, v. 6, no. 23, jan. 1899, p. 205-206, no il.)

N1.I6

———. Studio-talk; Rio de Janeiro (*Studio*, London, v. 18, no. 81, dec. 1899, p. 208-209, no il.) [2518]
Review of the September Salon of 1899.

N1.S9

Idem (*International studio*, New York, v. 9, no. 35, jan. 1900, p. 208-209, no il.)

N1.I6

———. Studio-talk; Rio de Janeiro (*Studio*, London, v. 22, no. 96, mar. 1901, p. 137-138, 2 il.) [2519]
Report on the annual Salon in Rio de Janeiro, with an illustration of the monument by Bernardelli, commemorating the discovery of Brazil.

N1.S9

Idem (*International studio*, New York, v. 13, no. 50, apr. 1901, p. 137-138, 2 il.)

N1.I6

———. Studio-talk; Rio de Janeiro (*Studio*, London, v. 24, no. 106, jan. 1902, p. 293-295, 4 il.) [2520]
Review of the annual Salon of September.

N1.S9

Idem (*International studio*, New York, v. 15, no. 60, feb. 1902, p. 293-295, 4 il.)

N1.I6

———. Studio-talk; Rio de Janeiro (*Studio*, London, v. 26, no. III, june 1902, p. 70-71, 2 il.) [2521]
Comments on the art of Elyseo Visconti, on the occasion of a one-man show on his return from Europe.

N2.S9

Idem (*International studio*, New York, v. 17, no. 65, jul. 1902, p. 70-71, 2 il.)

N1.I6

Saint-Adolphe, J. C. R. Milliet de. Dicionário geográfico, histórico e descritivo, do império do Brasil. Paris. J. P. Aillard. 1845. 566 p., 2 il. [2522]

There is a good deal of information about architecture, in the sites described.

F2504.M65

Saint-Hilaire, Augustin François César de. Aperçu d'un voyage dans l'intérieur du Brésil, la province cisplatine et les missions dites du Paraguay (*Mémoires du Musée d'histoire naturelle*, Paris, v. 5, no. 9, p. 307-380, no il.) [2523]

First publication of Saint-Hilaire's travels. See item 2531. Also issued as a reprint (Paris. A. Belin. 1823).

F2511.S142

———. Segunda viagem ao interior do Brasil, Espírito Santo. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 71-72. São Paulo. Nacional. 1936. 245 p., 1 il. [2524]
Portuguese translation of part of item 2531.

F2561.S35

———. Segunda viagem do Rio de Janeiro a Minas Geraes e a São Paulo (1822) Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 5. São Paulo. Nacional. 1932. 242 p., 7 il. [2525]

Portuguese translation of part of item 2531. Illustrated with a delightful series of landscapes in oil by Hercules Florencio.

F2513.S19

———. Viagem á provincia de Santa Catharina (1828). Trans. Carlos da Costa Pereira. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 58. São Paulo. Nacional. 1936. 252 p., no il. [2526]

Portuguese translation of part of v. 2, item 2531.

F2626.S25

———. Viagem á provincia de São Paulo, e Resumo das viagens ao Brasil, provincia cisplatina e missões do Paraguai. Biblioteca histórica brasileira, no. 2. São Paulo. Martins. 1940. 369 p., 1 il. [2527]

Portuguese translation of part of item 2531.

F2631.S146

———. Viagem ao Rio Grande do Sul (1820–21). Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 167. São Paulo. Nacional. 1939. 403 p., 1 il. [2528]

Portuguese translation of part of item 2531.

F2621.S252

———. Viagem ás nascentes do rio São Francisco e pela provincia de Goyáz. Trans. Clado Ribeiro de Lessa. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 68 & 78. São Paulo. Nacional. 1937. 2 v. [2529]

Portuguese translation of part of item 2531.

F2629.S147

———. Viagem pelas províncias de Rio de Janeiro e Minas Geraes. Clado Ribeiro de Lessa, Ed. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 126 & 126 A. São Paulo. Nacional. 1938. 2 v., 21 il. [2530]

F2581.S156

———. Voyages dans l'intérieur du Brésil. Paris. Grimbert & Dorez. 1830–1851. 4 v., 1 il. [2531]

A prime source of information on the colonial buildings of Rio de Janeiro, Minas Gerais, São Paulo, Santa Catarina, and Goiás. The author was an aide to the French ambassador, the Duc de Luxembourg, from 1816 to 1822. The material is thus divided: v. 1. Voyage dans les provinces de Rio de Janeiro et de Minas Gerais; v. 2. Voyage dans le district des diamans et sur le littoral du Brésil; v. 3. Voyage aux sources du Rio de S. Francisco et dans la province de Goyaz; v. 4. Voyage dans les provinces de Saint-Paul et de Sainte-Catherine. The various volumes were issued separately, are often so listed, and have been so translated into Portuguese.

F2511.S15

Santos, Francisco Márques dos. As bellas artes no primeiro reinado, 1822–1831 (*Estudos brasileiros*, Rio de Janeiro, ano 2, v. 8, no. 11, mar.–abr.

1940, p. 471–515, 48 il.) [2532]

In this important study the author continues investigations already begun on the colonial period and that of D. João VI. The article is based on new documentation including a study of newspapers of the period. The catalogs of the exhibitions of the Imperial Academy for 1829 and 1830 are reprinted here in full.

DLC

———. As duas últimas festas da monarquia (Brazil, Ministério da educação e saúde. *Anuário do Museu imperial*. Petropolis. Nacional. 1941. p. 49–90, 5 il., 2 color) [2533]

Contains a great deal of information about costumes, decorations and gala constructions of the late empire.

DLC

———. A sociedade fluminense em 1852 (*Estudos brasileiros*, Rio de Janeiro, ano 3, v. 6, no. 18, maio–jun. 1941, p. 201–289, 6 il.) [2534]

Supplies a wealth of detailed information, mostly extracted from newspapers, on the habits of imperial society in this brilliant year. There are important sections on furniture and the fine arts. Illustrated with portraits of ladies by such painters as José Maximino Mafra and Fernando Krumholz, this lecture was delivered by the author before the Instituto de estudos brasileiros in Petrópolis.

PQ9505.C3

Santos, Joaquim Felício dos. Memórias do distrito diamantino da comarca do Serro Frio. Rio de Janeiro. 1869. [2535]

Important for historical data on the region; occasional references to colonial buildings.

São Paulo, Departamento de cultura. Coleção Rugendas. São Paulo. 1940. 2 v. [2536]

Three page introduction by Nuto Sant'Ana, and plates from Rugendas' originals.

DLC

Seidler, Karl Friedrich Gustav. Dez anos no Brasil. Biblioteca histórica brasileira, no. 8. São Paulo. Martins. 1941. 320 p., 10 il. [2537]

The Portuguese translation of item 2538 with *costumbrista* illustrations and portraits from several sources. F2513.S455

———. *Zehn jahre in Brasilien*. Quedlinburg. Leipzig. Basse. 1835.

[2538

Report of a critical traveler, principally on what displeased him; not to be disregarded as a source.

NN;DCU-IA

Sodré, Alcindo. *Museu imperial (Ilustração brasileira)*, Rio de Janeiro, v. 19, no. 74, jun. 1941, p. 56–57, 5 il.)

[2539

Good photographs and a sympathetic statement of the aims of the museum in Petrópolis; it illustrates the period of D. Pedro II.

AP66.I6

Spix, Johann Baptist von & Martius, C. F. P. von. *Atraves da Bahia*; excerptos da obra, *Reise in Brasilien*. 3 ed. Biblioteca pedagógica brasileira, sér. 5, Brasileira, v. 118. São Paulo. Nacional. 1938. 342 p., no il., tables.

[2540

Portuguese translation of item 2541. F2511.S773

———. *Reise in Brasilien auf befehl Sr. Majestät Maximilian Joseph I, königs von Baiern, in den jahren 1817 bis 1820 gemacht*. München. M. Lindauer. 1823–1831. 3 v. & atlas, 41 il. & portfolio, 7 maps.

[2541

Occasional information on architecture with interesting *costumbrista* illustrations.

F2511.S75

———. *Travels in Brazil, in the years 1827–1820*. London. Longman, Hurst, Rees, Orme, Brown, & Green. 1824. 2 v., 9 il.

[2542

The English translation of item 2541, but with restricted number of plates and maps.

F2511.S76

Stewart, Charles Samuel. *Brazil and La Plata: the personal history of a cruise*. New York. G. P. Putnam. 1856. 428 p., 2 il.

[2543

Two interesting lithographs and a number of descriptions of Rio de Janeiro and its buildings.

F2513.S85

Taunay, Afonso de Escragolle. *A missão artística de 1816 (Revista do Instituto histórico e geográfico brasileiro)*, Rio de Janeiro, v. 74, 1911, p. 5–202, 12 il.)

[2544

One of the most important studies on any aspect of art in Latin America. The author gives a detailed history of the famous mission of French artists summoned to Brazil to create a national school. Individual biographies and portraits.

F2501.I59

———. *Vistas de há um século (Ilustração brasileira)*, Rio de Janeiro, v. 17, no. 56, dez. 1939, p. 23, 4 il.)

[2545

The naive watercolors of Miguel Archanjo Benício de Annuniação Dutra illustrating the town of Itú. (S. Paulo.) They were executed between 1835 and 1855 and are now in the Museu paulista at São Paulo and Museu republicano convenção of Itú. Several are detailed studies of colonial buildings.

AP66.I6

Taunay, Carlos Augusto. *Viagem pittoresca a Petrópolis, para servir de roteiro aos viajantes*. Rio de Janeiro. E. & H. Laemmert. 1862. 144 p., 6 il., 1 map.

[2546

Of value principally for its lithographs of the buildings of Petrópolis.

F2651.P45T3

Taunay, Hippolyte & Denis, Ferdinand.

Le Brésil, ou Histoire, mœurs, usages et coutumes des habitants de ce royaume. Paris. Nepoen. 1822. 3 v. in 2, il.

[2547

Useful especially for a fine series of engravings of architecture and Indian crafts.

F2524.T37

Tollenare, L. F. *As notas dominicaes (Revista do Instituto geográfico e histórico)*, Baía, v. 14, 1907; p. 35–127, no il.)

[2548

There are some descriptions of Bahian houses. This is the first edition of the French consul's diary, translated by Alfredo de Carvalho.

F2551.I59

Walsh, Robert. *Notices of Brazil in 1828 and 1829*. Boston. Richardson, Lord

& Holbrook. 1831. 2 v., 2 il. [2549]
Has descriptions of Rio de Janeiro.
F25133.W22

Wetherell, James. Brazil; stray notes from Bahia. Liverpool. Webb & Hunt. 1860. 153 p., no il. [2550]
Descriptions of some churches in Baía.
F2551.W53

Wied-Neuwied, Maximilian A. P. von. Reise nach Brasilien in den Jahren 1815 bis 1817. Frankfurt-am-Main. H. L. Brönnner. 1820-1821. 2 v. & atlas, 41 il., 5 color, 3 maps. [2551]
Descriptions and engravings of *costumbrista* and architectural subjects.
F2511.W62

———. Voyage au Brésil dans les années 1815, 1816 et 1817. Paris. A. Bertrand. 1821-22. 3 v. & atlas. 41 il., 5 color, 3 maps. [2552]
Translation of item 2551 from the German, including all illustrations.
F2511.W64

Wright, Marie Robinson. The new Brazil, its resources and attractions. Philadelphia. G. Barrie & son. London. C. D. Cazenova & son. 1901. 450 p., il. [2553]
Especially good for 19th century architecture.
F2208.W95

Architecture

Albes, Eduardo. Rio de Janeiro (*Boletín de la Unión panamericana*, Washington, v. 45, no. 2, ag. 1917, p. 177-202, 13 il.) [2554]
Photographs of impressive 19th century buildings.
F1403.B957

Álbum do Amazonas. Manáos. 1901-1902. 79 p., 129 il. [2555]
Valuable early photographs of the famous theater, including the interior.
F2546.A34

Álbum do Rio de Janeiro moderno. Rio de Janeiro. S. A. Sisson. n.d. 21 il., color. [2556]
Tinted lithographs of famous 19th century buildings of the style of D. Pedro II.
DCU-IA

Azevedo, Manuel Duarte Moreira de. Pequeno panorama ou descrição dos principaes edificios da cidade do Rio de Janeiro. 1864. 231 p. [2557]

Doria, Luiz de Escragnolle. O Hospital geral da Misericórdia (*Revista da semana*, Rio de Janeiro, v. 39, no. 51, 26 nov. 1938, p. 18, 1 il.) [2558]
The author traces here the history of the great neo-classic hospital in the Rua de Sta. Luzia at Rio, begun in 1841 on designs of the architect-engineer José Maria Jacinto Rabelo, a pupil of Grandjean de Montigny.

DLC

———. O observatório do Castello (*Revista da semana*, Rio de Janeiro, v. 62, no. 12, 22 mar. 1941, p. 18, 1 il.) [2559]

The imperial observatory was established in 1846 in an unfinished church of the Jesuits on the Morro do Castello. A contemporary print, perhaps from Moreau-Buvelot, shows the ruined building.

DLC

———. A Praia Vermelha (*Revista da semana*, Rio de Janeiro, v. 39, no. 11, 19 fev. 1938, p. 16-17, 7 il.) [2560]
An important account of the development of this historic waterfront site in Rio. The author traces its history from the building of the Hospício de D. Pedro II in 1842 to the Exposition of 1908, and includes a plan for proposed future changes.

DLC

O histórico edificio do thesouro (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 21, jan. 1937, p. 13-16, 10 il.) [2561]

Excellent photographs of a destroyed building built in 1880-1914, the decree for its construction, and the decorations by the painter Bernardelli.

AP66.I6

O jardim do campo de Sant'Anna (*Revista da semana*, Rio de Janeiro, v. 39, no. 6, 15 jan. 1938, p. 19-21, 17 il.) [2562]

History and description of this beautiful old park in the center of Rio, which was laid out by the French botanist Glaziou in 1873.

AP66.A6

Laemmert, Edouard von. Almanak administrativo, mercantil e industrial do Rio de Janeiro. Rio de Janeiro. Typografia do Brazil. 1840 (?)

[2562a

Valuable for lists of churches, of architects, and of the faculty of the Academias and Escola nacional de bellas artes. During the 1920's extra volumes were published for São Paulo and for the states of the north and the south.

F2611.A18

———. Guia do Rio de Janeiro ou Indicador alfabético da morada dos seus principaes habitantes. Rio de Janeiro. E. & H. Laemmert. 1857. 61 p., no il.

[2563

Invaluable for the study of what remains of imperial architecture. Since the index is arranged in alphabetical sequencé of the names of the house owners only, the reader must make his own street index.

Louis Vauthier e o seu diário inédito de uma viagem ao Brasil (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 155-162, no il.)

[2564

Notice of a recently discovered account of the voyage of the young French engineers Vauthier and Bolitreau in 1840 to Recife, where they were to construct the theatre of Sta. Isabel and other works. See item 2575.

F2501.B795

Moura, A. Guia do Rio de Janeiro. 2 ed. Rio de Janeiro. A. Moura. 1914? 301 p., il., maps.

[2565

Information on 19th century building and town planning originally compiled for the Exposition of 1908.

F2646.M42

O palácio imperial de Petrópolis; documentos sôbre sua construção (Brazil, Ministério da educação e saúde. *Anuario do Museu imperial*. Petrópolis. Nacional. 1941. O. 203-230, no il.)

[2566

Invaluable documents on the architect Rebêlo's activity in building the Imperial palace.

DLC

Peretti, J. Noticias sobre o engenheiro L. L. Vauthier (*Fronteiras*, Recife,

v. 9, no. 3-4, mar.-ab. 1940, p. 6, 1 il.)

[2567

This very brief notice publishes a fine 19th century lithograph of Vauthier's suspension bridge at Caxangá.

DLC

Pinto, Alfredo Moreira. A cidade de São Paulo em 1900. Rio de Janeiro. Nacional. 1900. 57 p., no il.

[2568

Full of information on 19th century buildings.

NNMM

Querino, Manuel. Theatros da Bahia (*Revista do Instituto geográfico e histórico*, Baía, v. 16, 1909, p. 117-134, no il.)

[2569

Includes a description of the building and decorating of the old Teatro de São João.

F2551.159

Quinta da Boa Vista (*Sombra*, Rio de Janeiro, v. 1, mo. 4, jun.-jul. 1941, p. 24-27, 5 il.)

[2570

Fine pictures of D. Pedro II's palace in Rio de Janeiro, now the Museo nacional.

DLC

Rios, Adolfo Morales de los (filho). Grandjean de Montigny e a evolução da arte brasileira. Rio de Janeiro. Noite. 1941. 315 p., 152 il.

[2571

An important biography of the outstanding neo-classic architect in Brazil, Auguste-Henri-Victor Grandjean de Montigny (1776-1850). Sections are also devoted to chapters on the fine arts in the colonial and early 19th century.

DLC

———. Vida de Grandjean de Montigny, primeira fase (*Jornal do commercio*, Rio de Janeiro, 20 jul. 1941, p. 6, no il.)

[2572

Excerpt from the book (item 2571).

Soares, Antônio. O Palácio do governo (*Revista do Instituto histórico e geográfico do Rio Grande do Norte*, Natal, v. 27-28, 1930-31, p. 225-230, no il.)

[2573

A nineteenth century building.

Torres, João. A antiga ponte de Cachoeira (*Revista do Instituto geográ-*

phico e histórico, Baía, v. 11, 1904, p. 121-125, no il.) [2574]

Note on a monument of c. 1819.

F2551.I59

Vauthier, Louis Léger. *Diário intimo do engenheiro Vauthier, 1840-1846.* Gilberto Freyre, Ed. Publicações do Serviço do patrimônio histórico e artístico nacional, no. 4. Rio de Janeiro. 1990. 214 p., 18 il.

[2575]

The diary of the French engineer who headed the "technical mission" of 1840, and later built the theatre in Recife. Covering only these first 2 years in Brazil, it is not particularly fruitful for the study of architecture.

TA140.V3A3

———. *Les maisons d'habitations au Brésil (Revue générale de l'architecture et des travaux publics*, Paris, v. 11, 1853, p. 118-131 & 171-174 & 246-256 & 291-366, 15 il.) [2575a]

An account of the tradition of house building in northern Brazil by the French engineer who worked in Pernambuco (1840-1846). He describes room by room typical town (sobrado) and country houses.

NA2.R4

Education and Institutions

A Escola nacional de bellas artes do império a republica (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 56, dez. 1939, p. 35-36, 4 il.) [2576]

A short account of the national art school in Rio de Janeiro and its courses.

AP66.I6

Lobo, A. A. de Souza. *Considerações sobre a reforma da Academia.* Rio de Janeiro. 1874. [2577]

Notícia do palácio da Academia imperial das bellas artes do Rio de Janeiro. Rio de Janeiro. J. Villeneuve. 1836. 40 p., no il. [2578]

The best catalog of the art collections of the Academy, this pamphlet has a brief description of the palace designed by Grandjean de Montigny and its decorations.

Pôrto Alegre, Manuel de Araújo. *Apon-*

tamentos sobre a Academia de bellas artes do Rio de Janeiro (Bellas artes, Rio de Janeiro, v. 5, no. 45-46, jan.-fev. 1939, p. 3, il.; no. 47-48, mar.-abr. 1939, p. 3, il.) [2579]

A history of the origin and role of the Academia in Brazil, written in 1859.

DLC

———. *Apontamentos sobre os meios práticos de desenvolver o gosto e a necessidade das belas artes no Rio de Janeiro (Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 166, pt. 2, 1932, p. 603-611, no il.) [2580]

Basic recommendations prepared in 1853 in a fulsome, colorful style.

F2501.I59

Graphic Arts

Barata, Mário. *Luiz Augusto Moreau, o Largo da misericórdia e outras cousas (Revista da semana*, Rio de Janeiro, v. 62, no. 6, 8 fev. 1941, p. 21-37, 1 il.) [2581]

Moreau, a French painter in Rio de Janeiro from 1840-1875 published in 1845 with Louis Buvelot a lithograph album (*Rio de Janeiro pittoresco*, Heaton e Rensburg) which like the works of Rugendas, Debret and others is of value for the history of Brazilian architecture. It should be re-published. The author describes the Misericordia hospital in Rio de Janeiro (1841) and the church (1705-1733).

DLC

Como a imprensa carioca recebeu a república (*Revista da semana*, Rio de Janeiro, v. 62, no. 46, 15 nov. 1941, p. 26-27, 10 il.) [2582]

Political caricatures of 1889-1890.

DLC

Fleiss, Max. *A caricatura no Brasil (Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 80, 1916, p. 587-609, no il.) [2583]

Important principally for its lists of 19th century illustrated journals in which political caricatures appeared.

F2501.I59

Hercules Florence e as cavalhadas de

1830 em Sorocaba (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 31, nov. 1937, p. 30, 3 il.) [2584]

The original drawings which served as models for the oil paintings in items 2589 and 2590 are here reproduced.

AP66.16

Lembrando o velho Rio (*Sombra*, Rio de Janeiro, v. 1, no. 4, jun.-jul. 1941, p. 30-31, 6 il.) [2585]

Publishes a few of the delightful travel lithographs of Louis Buvelot and Auguste Moreau.

DLC

Prudente de Moraes e o seu quatriênio acidentado, como a imprensa ilustrada via o presidente da república. (*Revista da semana*, Rio de Janeiro, v. 62, no. 40, 4 out. 1941, p. 23-27, 12 il.) [2586]

A panorama of political caricature in the 1890's.

DLC

Ribeiro, Fléxa. Um artista russo no Pará (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 21, jan. 1937, p. 18-20, 6 il.) [2587]

The caricature of D. O. Widhopff who in 1894-96 published a journal *O mosquito* en Pará. Valuable for local customs and costumes.

AP66.16

Rubens, Carlos. A glória póstuma de Henrique Fleiuss (*Revista da semana*, Rio de Janeiro, v. 41, no. 20, 18 maio 1940, p. 23, 5 il.) [2588]

Notice of the work of a German draughtsman-lithographer who came to Brazil in 1858 and founded the popular *Semana ilustrada* which lasted till 1876 and then the *Ilustração brasileira*.

DLC

Taunay, Afonso de Escagnolle. Documentação sobre cavalhadas (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 22, fev. 1937, p. 14-16, 5 il.) [2589]

Drawings, and modern copies of them in oils, representing exhibitions of horsemanship in Sorocaba in 1800. They are the work of Hercules Florence (1805-1879), a French naturalist who lived for a long time in São Paulo. They are now in the Museu Paulista.

AP66.16

———. Documentação sobre cavalhadas (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 25, maio 1937, p. 10-11, 5 il.) [2590]

More of the oil copies of drawings of Hercules Florence.

AP66.16

Minor Arts

A arte ornamental na marinha do Brasil (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 52, ag. 1939, p. 10-11, 6 il.) [2591]

Notice of Brazilian wooden ships' figureheads in the Museu histórico nacional in Rio de Janeiro.

AP66.16

Barroso, Gustavo. O estudo da cerâmica nos museus do Brasil (*Estudos brasileiros*, Rio de Janeiro, v. 3, no. 23, mar.-abr. 1942, p. 173-203, no il.) [2592]

Brief mention is made of the factory of Ilha do Governador at Rio de Janeiro, functioning in the early 19th century, of which little is known.

DLC

Santos, Francisco Márques dos. Dom Pedro II e a preparação da maioridade (*Estudos brasileiros*, Rio de Janeiro, ano 3, v. 7, no. 19-21, jul.-dez. 1941, p. 7-140, 13 il.) [2594]

A long and detailed study of the ceremonies and entertainments at the time of the coronation of D. Pedro II. The article is important to the student of Brazilian art because of the descriptions and illustrations of old buildings illuminated for the festivities and for the student of Brazilian social history because of its wealth of costume and social etiquette of the 1840's.

DLC

———. Contrastes de prateiros no Rio de Janeiro (*Estudos brasileiros*, Rio de Janeiro, ano 3, v. 7, no. 19-21, jul.-dez. 1941, p. 222-223, il.) [2595]

Illustrations and brief descriptions of 11 Rio silversmiths' marks of the mid-nineteenth century.

DLC

———. A guerra do Paraguai na medalhística brasileira. São Paulo.

Siqueira. 1937. 93 p., 33 il.

[2596

Discussion of the numismatic evidence of the war with Paraguay, in the I Congresso de numismática brasileira, 1936.

CJ6008.P3M3

O sentimento plástico (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 27, jul. 1937, p. 22, 4 il.) [2597

Some old plates in the collection of the Museu Histórico, 2 of which appear to have been made in Brazil for D. Pedro I and are decorated with the imperial arms.

AP66.I6

Sousa-Leão, Joaquim (filho). Baixella famosa de origem histórica brasileira (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 63-64, jul.-ag. 1940, p. 13-15 & 44, 7 il.) [2598

Description and history of two famous silver services made for Dom Pedro I in Vienna and Paris, typical of the French influence in Brazil in the 19th century. The pieces are now for the most part in Stockholm, some in Copenhagen, Oslo, and Brussels.

AP66.I6

Painting

Acquarone, Francisco & Vieira, A. de Queiróz. Primores da pintura no Brasil. Rio de Janeiro. 20 v., 160 il., color. 1940-1942. [2599

Each volume consists of eight good color plates, with a page of biographical data on the artist and a critique of the painting. Beginning with the "Coroação de D. Pedro I", the editors present the whole development of 19th century painting in Brazil (not in chronological order) up to the impressionists of the early 1900's.

ND354.A6

Azevedo, Manoel Duarte Moreira de. Biographia de Francisco Manoel Chaves Pinheiro (*Revista do Instituto histórico e geográfico brasileiro*, v. 63, pt. 2, 1902, p. 165-172, no il.) [2600

Notes on a 19th century artist.

F2501.I59

Benisovitch, Michel. Adrien Aimé Tau-

nay; Auguste Marie Taunay; Félix Emile Taunay; Nicolas Antoine Taunay (Thieme-Becker. *Künstler-lexicon*. Leipzig. E. A. Seeman. 1938. v. 32, p. 472-474, no il.) [2601

Concise biographies of the four artists of the brilliant Taunay family, who came to Rio de Janeiro from Paris in 1816. Each biography is followed by a bibliography and a catalog of the artist's work.

N40.T4

Braga, Teodoro. *A fundação da cidade de Nossa Senhora de Belém do Pará*; estudos e documentos para a execução da grande tela histórica pintada pelo autor. Belém. Secção de obras d'a provincia do Pará. 1908. 94 p., no il. [2602

On the painting of a famous historical canvas; valuable documentation.

F2651.B4B8

Coelho Netto, Henrique. As bellas artes (Associação do Quarto centenário do descobrimento do Brasil. *Livro do centenário*, 1500-1900. Rio de Janeiro. Nacional. 1901. v. 2, p. 3-77, no il.) [2603

The most detailed study available of 19th century Brazilian painting, with some information on the colonial period.

DCU-IA;CSt;ICN

Um discípulo de Detaille no Brasil (*Revista da semana*, Rio de Janeiro, v. 29, no. 30, 2 jul. 1938, p. 17, 5 il.) [2604

Illustrations of the work of Rosalvo Alexandrino de Caldas Ribeiro (1865-1915), a pupil in Paris of the military painter Detaille.

DLC

Doria, Lufz de Escragnolle. Augusto Duarte (*Revista da semana*, Rio de Janeiro, v. 62, no. 35, 1941, p. 28, 2 il.) [2605

A good deal of information on the painter (1848-1888) who won fame at the Paris exhibition of 1878 with his picture *Death of Atala* now at the Museu nacional de belas artes.

DLC

Ferrez, Marc. Quadros da história pátria; phototypias de Marc Ferrez. Rio de Janeiro. H. Lombaerts. 1891.

- 21 il. [2606]
A portfolio of poor reproductions of 19th century portraits and historical paintings.
- F2521.F38
- Figuras da arte bahiana** (*Bahia tradicional e moderna*, Bafa, v. 1, no. 1, abr. 1939, p. 34, 1 il.) [2607]
A modern Baian painter who specializes in painting the old buildings and figures of the region.
- Fleiss, Max.** A fundação da cidade (*Revista da semana*, Rio de Janeiro, v. 62, no. 13, 29 mar. 1941, p. 21, 4 il.) [2608]
Of interest because it illustrates the *Trasladação da Cidade do Rio de Janeiro para o Morro do Castello*, 1567, of the painter Firmino Monteiro (1855-1888).
- DLC
- Freire, Laudelino.** Galeria histórica dos pintores no Brasil. Rio de Janeiro. Liga marítima brasileira. 1914-1916. 153 p., il. [2609]
Reproductions of the work of 17 outstanding 19th century painters published in 15 separate instalments with portraits of many of the painters and brief biographies. The quality of the reproduction is good and many of them have never since been published.
- NN
- Guimarães, Luiz (junior).** Pedro Americo; galeria brasileira. Rio de Janeiro. H. Brown. J. de Almeida. 1871. 128 p., no il. [2610]
A contemporary biography, far from complete. A bibliographical rarity.
- ND359.F5G8
- Heymann, Roberto.** Aquarelas ineditas de J. B. Debret relativas ao Brasil. Casa brasileira. 1939. 8 il. [2611]
Eight full-size reproductions of Brazilian scenes, with a page of bibliographical data about them. These watercolors are now in the collection of Raymundo de Castro Maya in Rio de Janeiro.
- Kelly, Celso.** Quem era Debret, um artista do seculo XIX revivido nos dias de hoje? (*Vamos ler*, Rio de Janeiro, v. 5, no. 180, 11 jan. 1940, p. 26-27 & 28, 5 il.) [2612]
- A brief and popular biography of the noted French painter who came to Brazil in the Cultural mission of 1816.
- DPU
- Macêdo, Joaquim Manuel de.** Anno biográfico brasileiro. Rio de Janeiro. Imperial instituto artístico. 1876. 3 v., no il. [2613]
Includes biographies of Valentim da Fonseca e Silva (v. 1, p. 267-270); José Mariano da Conceição Velloso (v. 1, p. 457-460) and José Leandro de Carvalho (v. 3, p. 373-376).
- F2505.M141
- . Brazilian biographical annual. Rio de Janeiro. Imperial instituto artístico. 1876. 3 v. [2614]
English translation of item 2613.
- F2505.M142
- Martins, Luis.** Almeida Junior (*Revista do Arquivo municipal*, São Paulo, ano 6, v. 66, ab.-mar. 1940, p. 5-22, 9 il.) [2615]
A sympathetic study of a great 19th century painter of São Paulo, who in spite of a French academic style has immortalized essentially regional subject matter.
- F2651.S2R4
- . De Almeida Júnior ao modernismo (*Diário de São Paulo*, São Paulo, 25 jan. 1941). [2616]
Synopsis of a lecture presented at the Sindicato dos artistas plásticos in which Almeida is discussed as the ancestor of the moderns and one of the greatest Brazilian colorists.
- Um mestre da pintura brasileira** (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 48, out. 1941, p. 8, 2 il.) [2617]
Note on Presciliano Silva, one of the last living representatives of the main current of Brazilian 19th century painting.
- AP66.I6
- Milliet, Sérgio.** Almeida Junior (*Ensaio*, São Paulo. Brasileira, 1938, p. 142-151, no il.) [2618]
An essay on one of the great 19th century painters of Brazil, mainly biographical.
- PQ9697.M59E5
- Museu Antônio Parreiras** (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 74,

maio 1941, p. 6-7, 6 il.) [2619]
The museum in Niterói which functions in the house of a great impressionist.

AP66.I6

Normandy, Charles. La peinture brésilienne (*Revue de l'Amérique latine*, Paris, v. 6, no. 21, sept. 1923, p. 71-79, no il.) [2620]

Concerns a group of Bohemian painters—Jorge Grimm, França Júnior, Hipólito Caron and others—known in the 1880's as "A Caravana". They are now almost forgotten.

F1401.R45

Peretti, J. Telles Junior (*Fronteiras*, Recife, v. 19, no. 3-4, mar.-abr. 1940, p. 1-2, 1 il.) [2621]

Appreciative notes on the well known 19th century landscapist of Pernambuco, whose canvases seem to the author to carry on the tradition of Frans Post.

DLC

Pôrto Alegre, Manuel de Araújo. Aposentamentos biográficos (*Revista da Academia brasileira de letras*, Rio de Janeiro, v. 22, no. 117, set. 1931, p. 416-443, no il.) [2622]

Very important details of the painter's life and work set down by him in a memoir now in the possession of the Academia brasileira de letras.

AS80.R32

Ramos, Argeu. Pedro Américo e as inquietudes do gênio (*Planalto*, São Paulo, v. 1, no. 13, 15 nov. 1941, p. 11, 2 il.) [2623]

A rambling account of some anecdotes in the career of Brazil's best known battle painter.

DLC

Ribeiro, Fléxa. A bíblia e o cyclo dos santos na pintura brasileira (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 28, ag. 1937, p. 19-20, 30 il.) [2624]
Almeida Júnior and Souza Carneiro as religious painters. Trivial.

AP66.I6

———. A bíblia e o cyclo sagrado na pintura brasileira (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 27, jul. 1937, p. 18-19, 5 il.) [2625]

For the author, Pedro Américo and Rodolpho Amoêdo are the 2 principal religious painters of Brazil.

AP66.I6

———. Dois evolucionistas da plástica (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 31, nov. 1937, p. 18-21, 8 il., 1 color.) [2626]

Notes on Lucílio de Albuquerque and Da Veiga Guignard.

AP66.I6

———. Dois mestres, Victor Meirelles, 1832-1903, Pedro Américo, 1843-1905 (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 79, nov. 1941, p. 19-20, 4 il., color.) [2627]

Notice of the commemorative exhibition of the work of these two Brazilian romantics held at the Museu nacional de belas artes. Illustrated with paintings formerly in the Fonseca Hermes collection in Rio.

AP66.I6

———. A luz e o movimento na pintura brasileira (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 25, maio 1937, p. 18-20, 4 il.) [2628]

Attention is called to the work of Modesto Brocas, born in Spain, but a resident of Brazil, whose mastery of exterior light before the Brazilian impressionist movement contrasts with the airless canvases of his contemporaries, Amoêdo, Almeida Junior, and Victor Meirelles.

AP66.I6

———. No centenário de Zeferino da Costa (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 62, jun. 1940, pl. 19 1 il.) [2629]

Brief but valuable notes on a great academic painter (1840-1915).

AP66.I6

———. Rosalvo Ribeiro, 1868-1915, (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 64, out. 1939, p.24-25, 3 il.) [2630]

A little known Brazilian pupil of Dettaille and Bonnat.

AP66.I6

———. Uma visita á casa dos Bernardelli (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 43, nov. 1938, p. 18-19, 3 il.) [2631]

Personal reminiscences.
AP66.I6

Rubens, Carlos. Andersen; pae da pintura paranaense. São Paulo. G. Carvalho. 1939. 189 p., 5 il. [2632
A well written biography of the impressionist Alfredo Andersen with a chapter on his followers.
ND773.A3R8

———. Andersen, pae da pintura paranaense (*Bellas artes*, Rio de Janeiro, v. 6, no. 57–58, abr.–maio 1940, p. 3; no. 59–60, jun.–jul. 1940, p. 2; no. 61–62, ag.–set. 1940, p. 2, no il.)

[2633
A history of the pioneer personalities in the art of Paraná: Frederico Guilherme Virmon (Germany), Miss Willie James and her mother Jessie James (U. S. A.), Marianno de Lima (Portugal) and finally the Norwegian Alfredo Andersen, who first appreciated the local scene.

DLC

———. Um mestre da pintura brasileira; Rosalvo Ribeiro. Rio de Janeiro. Laemmert. n.d. 51 p., 9 il. [2634
Essay in appreciation of a 19th century painter.

Santos, Francisco Márques dos. O ambiente artístico fluminense à chegada da missão francesa em 1816 (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, no. 5, 1941, p. 213–240, 26 il.) [2635
Special attention is given a hitherto unpublished work of the Portuguese *costumbrista* Joaquim Cândido Guillobel (1787–1859), whose album of 1814, belonging to a Brazilian diplomat, Caio de Melo Franco, contains some 60 brilliant wash drawings of Brazilian types of the period.

F2501.B795

———. Dois artistas franceses no Rio de Janeiro (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 3, no. 1, 1939, p. 123–148, 6 il.) [2636
A pair of biographies of two lesser Frenchmen, Armand Julien Pallière and Louis Alexis Boulanger, who came to Rio de Janeiro to paint and made lithographs at the beginning of the

19th century.
F2501.B795

São Paio, Rangel de. O quadro da batalha dos Guararapes, seu autor e seus críticos. Rio de Janeiro. S. J. Alves. 1880. 372 p., no il. [2637
A biographical sketch of Victor Meirelles, a Brazilian painter of the 19th century, whose series of battlepieces had a great vogue; and especially of the canvas representing the 17th century victory of the Portuguese over the Dutch in Pernambuco.
ND359.M5R2

São Paulo, Conselho de orientação artística. Salão paulista de belas artes, VI, 1939, catálogo. São Paulo. 1939. 96 p., 52 il. [2638

Beside the entries in the annual salon, this catalog covers a special memorial exhibition of Oscar Pereira da Silva and Antonio Padua Dutra.

DLC

———. Salão paulista de belas artes, VII, & exposição retrospectiva; obras de mestres da pintura brasileira e seus discípulos. São Paulo. 1940. 123 p., 48 il. [2639
This exhibition combines with the annual salon a retrospective exhibit of the work of thirty-three Brazilian "masters", with compact biographical notes. Particularly useful for late 19th century.

DLC

Silva, A. G. Pereira da. O quadro histórico da fundação da Escola de medicina do Rio de Janeiro (*Revista do Instituto histórico e geográfico brasileiro*, v. 74, pt. 2, 1911, p. 263–276, 1 il.) [2640
On the famous painting of the subject by Manuel de Araujo Porto Alegre.
F2501.I59

Silva, Romão de. Lucílio de Albuquerque (*Revista da semana*, Rio de Janeiro, v. 62, no. 42, 18 out., p. 12–13, 6 il.) [2641

This brief biography publishes interesting old photographs of the master.

DLC

Siqueira, Lúfz. Zeferino da Costa (*Bellas artes*, Rio de Janeiro, v. 6, no. 61–62, ag.–set. 1940, p. 4, 1 il.) [2642
Biographical sketch, brief but thor-

ough and detailed.

Siqueira, Paulo Alves de. Tres grandes pintores brasileiros; traços críticos e biográficos. São Paulo. Revista dos tribunaes. 1937. 13 il. [2643]

Three short and enthusiastic studies devoted to the three giants of Brazilian 19th century painting: Pedro Américo, Pedro Alexandrino, and Almeida Júnior. The book lacks any real study of the painters' methods and techniques, but it contains a significant introductory description of the plight of modern art in Brazil.

Sousa-Leão, Joaquim da. O paisagista Eduardo Hildebrandt no Brasil (*Revista da semana*, Rio de Janeiro, v. 38, no. 24, 1937, p. 16-17, 7 il.) [2644]
Water colors and landscapes of Rio de Janeiro now in the Hoffbauer collection of the Berlin national museum. The author discusses with the utmost precision the career of this almost unknown painter who visited Brazil in 1844 at the behest of Frederick William IV of Prussia, and the importance of his work in reconstructing the appearance of Rio at that time.

DLC

Taunay, Afonso de Escagnolle. Documentos sôbre a vida e a obra de Nicolau Antônio Taunay (1755-1830), um dos fundadores da Escola nacional de bellas artes (*Revista do Instituto histórico e geográfico brasileiro*, Rio de Janeiro, v. 78, pt. 2, (1915) 1916, p. 9-140, 5 il.) [2645]
A very important study, offering basic biographical data, and a descriptive catalog of his *oeuvre*.

F2501.I59

Also issued as a monograph.

ND553.T35E8

———. Houve em 1816 realmente uma missão artística? (*Do reino ao império*. São Paulo. Diário oficial. 1927. p. 141-164, no il.) [2646]
Some sidelights on the famous "artistic mission", drawn from documents at the Museu paulista in São Paulo.

F2536.E85

———. Nicolas-Antoine Taunay (*Staryje gody*, Petrograd, dec, 1910, p. 27-38, 7 il.) [2647]

An important biography of one of the leading members of the Mission of 1816. Published in Russian.

Sculpture

Bronzes errantes (*Revista da semana*, Rio de Janeiro, v. 40, no. 37, 19 ag. 1939, p. 18-19, 10 il.) [2649]
Concerning some statues of 19th-century Rio worthies that have been moved from one spot to another.

DLC

Corrêa, Armando Magalhães. Monumentos cariocas (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 36, abr. 1938, p. 15-17, 9 il.) [2650]
Photographs and notes on the monuments to Mariano Procopio, João Caetano, General Osório, and José de Alencar.

AP66.I6

———. Monumentos cariocas (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 37, maio 1938, p. 11-13, 6 il.) [2651]

A continuation of item 2650. Here the discussion includes the equestrian statue of the Duque de Caxias, the Fourth centenary monument, and the statues of the Visconde do Rio Branco, Teixeira de Freitas, Christiano Ottoni and Almirante Barroso.

AP66.I6

Doria, Luíz de Escagnolle. Almeida Reis (*Revista da semana*, Rio de Janeiro, v. 29, no. 44, 8 out. 1938, p. 16, 1 il.) [2652]
A useful reminder of the little known Rio sculptor, Cândido Caetano de Almeida Reis, on the centenary of his birth.

DLC

Espólio literário de Generino dos Santos Humaníadas. (Vol. 7, Livro 11. Rio de Janeiro. Rodrigues. 1939. 225 p., 29 il.) [2653]

An interesting biography of a 19th century academic sculptor, C. C. Almeida Reis. There is a special section devoted to his relations with the Positivist movement in Portugal.

PQ9697.S275 (1937)

Mariano, José (filho). O chafariz de granito da praça do Carmo e suas intermináveis desventuras (*Dom Cas-*

murro, Rio de Janeiro, 28 ag. 1941, p. 8, 1 il.) [2654]

Highly interesting use of old sources for the reconstruction of the history of a famous monument. The sources are carefully cited.

Por que o general Osório na estátua está sem botas? (*Revista da semana*, Rio de Janeiro, v. 62, no. 26, 28 jun. 1941, p. 9, 4 il.) [2655]

Rodolfo Bernadelli, the sculptor, omitted the boots because General Osório's mutilated legs made it impossible to use them. A seated portrait by J. B. Courtois (1819-1870) shows him likewise without boots.

DLC

Ribeiro, Fléxa. A escultura no Brasil; as influencias (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 39, jul. 1937, 0. 6-7, 6 il.) [2656]

French influence on Brazilian 19th century sculpture. Excessively brief.

AP66.I6

Rodin e a estatua de Pedro I (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 41, set. 1938, p. 6-7, 6 il.) [2657]

A group of *maquettes* of the rivers Paraná, São Francisco and Madeira, prepared in the ateliers of Louis Rochet on designs of João Maximiano Mafra and thought to have been executed by Rodin. Formerly in the collection of Djalma de Fonseca Hermes, Rio de Janeiro.

AP66.A6

Rubens, Carlos. O destino de uma obra prima; para onde irá a "Estatua do progresso" de Almeida Reis? (*Revista da semana*, Rio de Janeiro, v. 40, no. 43, 30 set. 1939, p. 29, 2 il.) [2658]

Concerning the bronze figure of Progress by the 19th-century sculptor Almeida Reis which was placed above the clock atop the Central station in Rio in 1885 and the problem of its new home as a result of the demolition of this station.

DLC

Pôrto Alegre, Manuel de Araújo. A estátua equestre do senhor D. Pedro (*Revista popular*, Rio de Janeiro, v. 1, no. 2, 1859, p. 37-48, 1 il.) [2658a]

Valuable documents are here presented

for the history of Louis Rochet's great statue.

AP66.R57

Sigueira, Luíz. Apontamentos biográficos, Augusto Girardot (*Bellas artes*, Rio de Janeiro, v. 5, no. 45-46, jan.-fev. 1939, p. 1, no il.) [2659]

Biographical data on an Italian sculptor who came to Brazil to teach in the Escola nacional de bellas artes in 1892.

DLC

CHILE

Álvarez Urquieta, Luis. La exposición y remate de cuadros de la familia Ugarte Yrionda (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 3, no. 6, 1935, p. 347-351, no il.) [2660]

Intimate notes on the forming of collections and decorating of houses in Chile in the 19th century.

F3051.A24

Amunátegui, Luis. Apuntes sobre lo que han sido las bellas artes en Chile (*Revista de Santiago*, Santiago de Chile, v. 3, 1849.) [2661]

Blanco, José Miguel. Chile en la Exposición de 1889 en París (*Taller ilustrado*, Santiago de Chile, 9 en. 1888.) [2662]

Comments on the exhibit of Chilean artists in Paris.

———. Los mecenas del arte en Chile (*Taller ilustrado*, Santiago de Chile, 19 dic. 1881.) [2673]

Some contemporary patrons of art.

———. Porqué no hay arte nacional en Chile? (*Taller ilustrado*, Santiago de Chile, 26 nov. 1888.) [2674]

An early plea for the encouragement of art in Chile, though this art is envisaged as necessarily European in inspiration.

———. Proyecto de un Museo de bellas artes (*Anales de la Universidad de Chile*, Santiago de Chile, v. 56, nov. 1879, p. 393-399, no il.) [2675]

An artist's plea for a national collection, with some curious information on the early Chilean world of art.

AS80.S3

Blanco Cuartín, Manuel. Bibliografía de Manuel Caro (*Artículos escogidos de Blanco Cuartín*. Santiago. Imp. Barcelona. 1913. p. 689-708, no il.)

[2676

Essay (1872) reviewing art in Chile from 1800 through the work of Manuel Antonio Caro, in a personal and appreciative view. It is not a bibliography.

PQ8033.B5 v. 11

Caldcleugh(!), Alejandro. Viajes por Sud-América durante los años 1819, 20 y 21 & Radiguet, Max. Valparaíso i la sociedad chilena en 1847. Santiago de Chile. Universitaria. 1914. 215 p., no il.

[2677

Spanish translation of the parts of Caldcleugh's *Travels* (item 2306) dealing with Chile (v. 1, p. 297-373 & v. 2, p. 1-49) plus an essay by Radiguet originally printed in the *Revue des deux mondes*. (See item 2320).

FQ3063.C14

Calcott, Maria Graham. Journal of a residence in Chile during the year 1822 and a voyage from Chile to Brazil in 1823. London. Longman, Hurst, Rees, Orme, Brown & Green. 1824. 512 p., 22 il.

[2678

Earnest descriptive data, with drawings by the author; perhaps a quarter are of architectural interest.

DLC

Cordemoy, Camille de. Au Chili. Paris. Hachette. 1899. 266 p., 109 il.

[2679

A traveller's comments, enriched by many illustrations, of Chile at the turn of the century.

F3063.C79

Cueto i Guzmán, E. "Existe el arte nacional?" (*Revista de artes i letras*, Santiago de Chile, v. 15, 1889).

[2680

A somewhat fanciful discussion of what Chilean "national" art would be.

Feliú Cruz, Guillermo & Picón-Salas, Mariano. Imágenes de Chile. Santiago de Chile. Nascimento. 1933. 332 p., 100 il.

[2681

This is a collection of brief descriptive essays, several of which have to do with old buildings. The special value of the book is in its many *costumbrista*

illustrations of the early 19th century, involving costume, manners, and colonial architecture.

F3060.P53

José Miguel Blanco; biobibliografía y bibliografía (*Revista de bibliografía chilena y extranjera*, Santiago de Chile, v. 5, no. 3-4, mar.-abr. 1917 (anexo), p. 99-103, no il.)

[2682

A complete bibliography of the writings of the most prolific Chilean critic of the 19th century. Through his articles, in the *Taller ilustrado*, of which he was editor, and also in *Padre Padilla*, *San Lunes*, *Los Tiempos* (all of Santiago) and others, the period 1880-1888 may be followed in detail. There are reports on exhibitions of Chilean artists at home and abroad, of the early years of the Escuela de bellas artes and the Museo nacional de bellas artes, on early salons, and private collections. Only a few of these articles are listed here.

Lira, Pedro. Artistas nacionales: Cosmé San Martín; Nicolás Guzmán (*Revista de Santiago*, Santiago de Chile, v. 2, 1873)

[2683

A critique in which "national" merely implies that the artists were born in Chile.

———. Las bellas artes en Chile (*Revista ilustrada*, Santiago de Chile, 15 jul. 1865)

[2684

Matta, Francisco de Paulo. El arte (*Revista de Santiago*, Santiago de Chile, v. 5, 1850)

[2685

Nivelle, Juan de. Despedida a la exposición artística (*Revista de artes i letras*, Santiago de Chile, v. 6, 1866)

[2686

Philadelphia, Centennial exhibition, 1876. Catalogue of the Chilean exhibition at the centenary of Philadelphia. Valparaíso. 1876. 83 p., no il.

[2686a

On p. 45 there is a list of the Chilean works of art shown at Philadelphia.

T825.G1C5 1876

Richon-Brunet, R. El arte en Chile (Santiago de Chile, Exposición internacional de bellas artes, 1910. *Catálogo oficial ilustrado*. Santiago de Chile. Barcelona. 1910. p. 25-37, no il.)

[2687

A valuable résumé of Chilean art in the second half of the 19th century, though without biographical detail. Originally printed in *El Mercurio*, Santiago de Chile, 18 sept. 1910.

DLC

Santiago de Chile, Exposición internacional de Chile, 1875-1876. Catálogo oficial del Exposición internacional de Chile en 1875. Santiago de Chile. A. & M. Echeverría. 1875. 79 p., no il.

[2687a

Contains the list of Chilean painters and architects who exhibited and their works, among them the famous *Zamachueta* of Antonio Caro.

T880.D6S3

Schmidtmeyer, Peter. Travels into Chile, over the Andes, in the years 1820 and 1821. London. Longman, Hurst, Rees, Orme, Brown, & Green. 1824. 378 p., 31 il.

[2688

An interesting account, valuable principally for its illustrations and maps, which show the scenery, life, and towns of Chile. The text is not particularly concerned with visual observation. Illustrations by P. S. and General Paroissien.

F3063.S35

Tornero, Ricardo S. Chile ilustrado; guía descriptiva del territorio de Chile, de las capitales de provincias i de los puertos principales. Valparaíso. Mercurio. 1872. 495 p., 210 il.

[2689

Excellent engravings of churches, public buildings, statues and paintings throughout the country. The text is of value for dating the monuments.

F3063.T68

Vicuña Mackenna, Benjamín. El arte nacional i su estadística ante la Exposición de 1884 (*Revista de artes i letras*, Santiago de Chile, v. 2, 1884)

[2690

———. Historia crítica y social de la ciudad de Santiago desde su fundación hasta nuestros días, 1541-1868. Valparaíso. 1869. 2 v.

[2691

V. 1 treats of the 17th-century churches (chap. 18).

F3271.V642

———. Historia de Valparaíso; crónica política, comercial, i pintoresca de su ciudad i de su puerto, desde su descu-

brimiento hasta nuestros días, 1536-1868. Valparaíso. A. de Cox & Taylor. 1869-1872. 2 v., 7 il.

[2692

Old views of the city and its monuments.

F3281.V2V6

———. Una visita a la Exposición de pinturas de 1858 (*Revista del Pacífico*, Santiago de Chile, v. 1, 1858)

[2693

Review of an historic exhibition.

Walpole, Frederick. Four years in the Pacific in her majesty's ship "Collingwood." London. R. Bentley. 1849. 2 v., 1 il.

[2694

The first volume describes many of the buildings of Valparaíso and Santiago de Chile.

G463.W21

———. Visión de Valparaíso al finalizar la primera mitad del siglo XIX (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 3, no. 6, 1935, p. 319-346, no il.)

[2695

Translations of 2 chapters of his book (item 2694), describing public buildings and churches of the great Chilean port

Wiener, Charles. Chili et chiliens. Paris. L. Cerf. 1888. 381 p., il.

[2696

Contains a chapter on painters and sculptors in which mention is made of the leading artists of the mid-19th century, and of such collectors as Carlos Cousiño.

F3063.W64

Yáñez Silva, Nathaniel. El arte chileno al través de un siglo (*Diario ilustrado*, Santiago de Chile, 18 set. 1910)

[2697

Comments on the development of Chilean art during the 19th century.

Education and Institutions

Blanco, Arturo. El Museo nacional de bellas artes, desde sus orígenes hasta el presente, 1850-1902 (*La mañana*, Santiago de Chile, 18 set. 1910)

[2698

Fernández, Rodella. Inauguración de la Academia de pintura (*Revista de Santiago*, Santiago de Chile, v. 2, 1848)

[2701

Regla de la Academia de pintura (*Anales*

de la Universidad de Chile, Santiago de Chile, v. 6, en. 1849, p. 3-9, no il.)

[2703]

Regime for an early Latin American official academy.

AS81.S3

Vicuña Mackenna, Benjamín. Catálogo del Museo histórico de Santa Lucía. Santiago. J. Núñez. 1875. 32 p., no il.

[2704]

Contains a well made catalog of the objects comprising the Museo de colonaje, Chile's first art museum.

F3051.S23

Graphic Arts

Gay, Claude. La historia de Chile; atlas. Paris. E. Thunot. 1854. 2 v. of il.

[2709]

A great collection of *costumbrista* lithographs; several are after M. Rugendas.

F3058.G27

Picón-Salas, Mariano. Romanticismo menor (*Revista de arte*, Santiago de Chile, v. 1, no. 3, oct.-nov. 1934, 3 p., 8 il.)

[2710]

A short article about the book of drawings prepared by Miguel de la Barra in 1839 (now in the Biblioteca nacional, Santiago) with reproductions of his drawings of Chilean types.

Painting

Alfonso, Paulino. Tomás Somerscales (*Anales de la Universidad de Chile*, Santiago de Chile, v. 104, mayo-jun. 1904, p. 555-569, no il.)

[2712]

A eulogy of an eminent 19th-century landscape and genre painter of Santiago. The author states that he took most of his information on the painter's work in England from *The ladies' field*, no. 23, June 1903.

AS81.S3

Álvarez Urquieta, Luis. El artista pintor Carlos Chatworthy Wood Taylor (*Boletín de la Academia chilena de la historia*, Santiago de Chile, v. 4, no. 7, 1936, p. 225-256, 13 il.)

[2713]

The English landscape painter who reached Valparaiso in 1819 and has left valuable records in portraits and

scenes; with a catalog of his work.

F3051.A24

Issued also as a reprint (Santiago de Chile. Universitaria. 1936)

ND497.W734A7

———. Monvoisin (*Saber vivir*, Buenos Aires, v. 1, no. 11, jun. 1941, p. 25-27, 6 il.)

[2714]

The work of a French painter in Chile, 1843-1858. Includes photographs of 2 murals from a country house near Santiago.

AP63.S14

Amunátegui Solar, Domingo. Don Juan Mochi (*La enseñanza del estado*. Santiago. Cervantes. 1894. p. 249-260, no il.)

[2715]

Essay originally printed in *La libertad electoral*, 1892; reviewing the career and *oeuvre* of a director of the Escuela de bellas artes and the Museo de bellas artes, an Italian who reached Chile in 1875.

Blanco, José Miguel. La casa de Pedro de Valdivia, por Miguel Campo (*Taller ilustrado*, Santiago de Chile, 15 mar. 1886)

[2721]

This painting of an imaginary historical environment illustrates the 19th century idea of a "national" art.

Bosch Bousquet, José. Cuando hace 400 años Valdivia fundó la ciudad de Santiago (*Saber vivir*, Buenos Aires, v. 1, no. 7, feb. 1941, p. 10-13, 9 il.)

[2744]

Three Corot-esque views by Juan Searle of Santiago de Chile in 1828.

AP63.S14

Bulnes, Alfonso. Don Juan Francisco González. Santiago de Chile. Universidad de Chile. 1933. 108 p., 40 il.

[2745]

Volume published by the Facultad de bellas artes in homage to a great Chilean impressionist; text is philosophical rather than factual.

ND369.G6B8

Informes y otras antecedentes sobre el valor histórico del cuadro "Descubrimiento de Chile" del Señor don Pedro Subercaseaux (*Revista chilena de historia y geografía*, Santiago, año 4 v. 9, no. 13, 1914, p. 69-94, no il.)

[2746]

A critique, from the point of view of

historical accuracy, of the mural in the Salón de honor del Congreso nacional of Chile, showing the arrival of Almagro.

F3051.R45

Lira, Pedro. De la pintura contemporánea (*Revista de artes i letras*, Santiago de Chile, v. 1, 1884) [2747]

General comments on the outlook for Chilean painting in the middle of the 19th century.

———. Revista de la Exposición nacional de pinturas (*Bellas artes*, Santiago de Chile, 20 set. 1869) [2748]
Review of the painting in the annual salon.

———. Revista pintoresca (*Bellas artes*, Santiago de Chile, 10 mayo 1869) [2749]

“Mariano Moreno en su mesa de trabajo”; “El cabildo abierto del 22 de mayo de 1810” (*Prensa*, Buenos Aires, 25 mayo 1931, sec. 2, p. 3, 2 il. color) [2750]

Large color reproductions of famous 19th-century historical canvases by Pedro Subercaseaux.

DLC

Robles Rivera, Armando. La pintura en Chile (*Anales de la Universidad de Chile*, Santiago de Chile, v. 147, oct.-dic. 1920, p. 169-208 & 335-362, no il.) [2751]

An important statement for its detailed treatment of the work of great 19th-century figures. Long bibliography on Chilean art, quoting many periodical essays not listed here.

AS81.S3

T., P. Exposición de pinturas de 1869 (*Bellas artes*, Santiago de Chile, 27 sept. 1869) [2752]

Vélez Sotomayor, Wenceslao. El pintor chileno Cosmé San Martín (*Prensa*, Buenos Aires, 9 jun. 1940, sec. 3, 1 p., 5 il.) [2753]

A brief study of a well known 19th century painter of historical subjects.

DLC

Sculpture

Blanco, José Miguel. El escultor de Concepción, don Virginio Arias (*Los*

tiempos, Santiago de Chile, 8 jul. 1881) [2758]

Early comments on one of the most eminent of the 19th-century sculptors.

———. El escultor Plaza (*Taller ilustrado*, Santiago de Chile, 12 dic., 1887) [2759]

Praise of Nicanor Plaza, one of the outstanding sculptors of the period.

COLOMBIA

A la memoria de Alberto Urdaneta (*Papel periódico ilustrado*, Bogotá, v. 5, no. 114-116, abr. 1888, p. 277-324, il.) [2766]

A special number—the last—of the periodical he founded is devoted to testimonials to General Urdaneta; the best place to review his career as a patron of art.

AP63.P32

André, Edouard. América equinoccial. (*América pintoresca: descripción de viajes al nuevo continente por los más modernos exploradores*. Barcelona. Montaner y Simón. 1884. p. 477-807, 133 il.) [2767]

Contains an important series of engravings of life, customs and architecture. Of especial interest are those showing the colonial streets and plazas of Bogota, Pasto, Popayan and Cali, and the churches of Altaqure, La Laguna, Mercaderes, San Francisco (Cali), Tulua (Cauca), Tarzal (Cauca), San Francisco (Cartago) and Santo Domingo (Ibague).

Documentos sobre la catedral (*Antioquia histórica*, Medellín, v. 14, no. 48-49, 4 oct. 1940, p. 139-143, il.) [2768]

Early 19th-century documents concerning the cathedral of Antioquia.

Gauthier, Léon. Fragment du journal de voyage d'un peintre en Amérique latine; 1848-1855; les forêts vierges de Colombie (*Revue de l'Amérique latine*, Paris, v. 5, no. 20, août 1923, p. 304-315, 3 il.) [2769]

The *Supplément illustré* includes this travel description, illustrated with 3 delightful wash drawings by Gauthier, representing the Rio Miel, interior of a church, and Corpus Christi.

F1401.R45

Giraldo Jaramillo, Gabriel. Artistas del siglo XIX; Alberto Urdaneta (*Cromos*, Bogotá, no. 1174, 1939) [2769a]

Critical biography of an artist and patron of the arts in Bogotá, emphasizing his work as director of the *Papel periódico ilustrado*.

Gosselman, Karl August. Reis naar Columbia in de jaren 1825 en 1826. Haarlem. Wed. A. Loosjes. 1832. 2 v., 1 il., 1 map. [2770]

Dutch translation of item 2770a.

F2263.G75

———. Resa i Columbia, åren 1825 och 1826. 2 ed. Stockholm. J. Horberg. 1830. 2 v., 1 il., 1 map. [2770a]

There are brief descriptions of some of the colonial and early 19th-century buildings of Bogotá, Cartagena and other cities, written from the standpoint of the picturesque.

F2263.G72

Steuart, John. Bogotá in 1836–7; being a narrative of an expedition to the capital of New-Grenada, and a residence there of eleven months. New York. Harper & Bros. 1838. 312 p., no il. [2771]

Good description of the houses of Bogotá and of the colonial and contemporary buildings.

F2291.B6S8

Urdaneta, Alberto. Escuela de bellas artes de Colombia; sección de grabado en madera (*Papel periódico ilustrado*, Bogotá, v. 5, no. 100, 20 set. 1886, p. 55–59, 11 il.) [2772]

The introducer of wood-engraving into the curriculum presents work of the students in the magazine which is itself the original illustrated journal of Colombia.

AP63.P32

Education and Institutions

Bogotá, Escuela de bellas artes. Reglamento de la Escuela de bellas artes. 1895. Bogotá. La Luz. 1895. 21 p., no il. [2773]

Rules for the conduct of this government art academy.

N331.B7

Girón, Lázaro María. Primera exposi-

ción anual de la Escuela de bellas artes (*Papel periódico ilustrado*, Bogotá, v. 5, no. 109–113; 1 feb., 15 feb., 15 mar., 1 abr. 1887; p. 210 & 222–226 & 242–243 & 275–276, no il.) [2774]

Record of the famous exhibition arranged by Urdaneta, including transcripts of all the speeches.

AP63.P32

Urdaneta, Alberto. Escuela de bellas artes (*Papel periódico ilustrado*, Bogotá, v. 5, no. 104, 15 nov. 1886, p. 122–124, il.) [2775]

Announcement of the Primera exposición anual to be organized by Alberto Urdaneta in his capacity as head of the School of fine arts.

———. Escuela de bellas artes en Colombia (*Papel periódico ilustrado*, Bogotá, v. 5, no. 97, 6 ag. 1886) [2776]

Review of the founding of the Fine arts school on July 20, 1886, and outline of its ten sections.

Painting

Academia colombiana de historia. Catálogo de la exposición de miniaturas. Bogotá. Gráfico. 1941. 35 p., 7 il. [2777]

List of 267 miniatures, mostly of the early 19th-century Colombian school, with a brief introduction by Ignacio Gómez Jaramillo.

Acuña, Luis Alberto. R. Acevedo Bernal. Bogotá. Cromos. 1936? 34 p., 24 il. [2778]

Monograph on the outstanding 19th century painter of Bogotá.

———. Ricardo Acevedo Bernal (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 149–152, 10 il.) [2779]

A brief biographical and critical note. N6670.A7

Belver, José. Ramón Torres Méndez (*Papel periódico ilustrado*, Bogotá, v. 5, no. 112, 15 mar. 1887, p. 246–247, no il.) [2780]

Biography of a celebrated 19th century painter, famous for watercolor *genre* scenes of Bogotá, and the founder of the first Galería pictórica oficial.

Cano, Francisco A. Epifanio Garay (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 127-134, 16 il.) [2781]

Critical paper on the art of a 19th century painter, with a note by Coriolano Leudo appended.

N6670.A7

———. Ricardo Acevedo Bernal (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 139-148, 18 il.) [2782]

Critical study of a painter of portraits, religious and patriotic subjects.

N6670.A7

Giraldo Jaramillo, Gabriel. El pintor Andrés de Santa María (*Cromos*, Bogotá, no. 1128, 1938) [2783]
The initiator of impressionism in Colombia; biography and *critique*.

———. La pintura en Bogotá hacia 1850. (*Cromos*, Bogotá, no. 1236, 17 ag., 1940) [2784]

Study of the principal artistic movements in the second half of the 19th century—the legacy of the botanical painters, the work of José María Espinosa, José Manuel Groot, Ramón Torres Méndez, and Mariano Hinojosa.

———. Ramón Torres Méndez y Moritz Rugendas (*Cromos*, Bogotá, no. 1177, 1939) [2785]
Comparison of two 19th-century painters of popular subjects, the one a German, the other from Bogota.

Leudo, Coriolano. Epifanio Garay. Bogotá. *Cromos*. 1936? 37 p., 27 il. [2786]

Biographical and appreciative essay on a 19th-century Colombian painter.

Manrique, Pedro Carlos. La exposición de pintura (*Papel periódico ilustrado*, Bogotá, v. 5, no. 106, 15 dic. 1886, p. 150-152, no il.) [2787]

Largely concerned with attacking the work of Felipe Gutiérrez, a Mexican who founded in Bogotá the Academia Vásquez.

AP63.P32

Restrepo, Félix. Santiago Páramo, S. J. (Bogotá, Cabildo. *Homenaje del Ca-*

bildo a la ciudad en su IV centenario; 1538-1938. Bogotá. 1938. p. 158-162, 2 il.) [2788]

Short paper on a 19th-century ecclesiastical painter.

Santos, Gustavo. Breves apuntes sobre pintura colombiana (*Cromos*, Bogotá, no. 1000, 11 en. 1936, 8 p., 14 il., 5 color) [2789]

Rare illustrations of Colombian 19th century paintings including the work of the little known *costumbrista* Ramón Torres Méndez.

AP63.C665

COSTA RICA

Las fiestas del 15 de setiembre de 1895, celebradas con motivo de la inauguración del monumento nacional erigido en San José á los héroes del 56 y 57. San José. Nacional. 1897. 321 p., ii. [2790]

Occasional photographs of 19th century sculpture.

F1546.C78

CUBA

Acevedo, Luciano de. La Habana en el siglo XIX, descrita por viajeros extranjeros (ensayo de bibliografía crítica). Habana. Cuba contemporánea. 1919. 52 p., no il. [2791]

Among these carefully chosen excerpts from travellers' accounts there are architectural descriptions.

Z1527.H2A2

Alfonso, Manuel F. Cuba before the world; souvenir guide. Cuba. New York. Cuba co. 1915. 223 p., il. [2792]

There are a number of photographs of representative 19th-century buildings.

F1758.A38

Andueza, J. M. de. Isla de Cuba pintoresca, histórica, política, literaria, mercantil, industrial; recuerdos, apuntes, impresiones de dos épocas. Madrid. Boix. 1841. 182 p., 12 il. [2793]

Typical brief descriptive essays with some precision of observation, and the usual lithographs.

F1758.A57

García de Arboleya, José. Manual de la isla de Cuba. Habana. Tiempo. 1859. 418 p., il. [2794]

An early guide.

F1758.G21

Hazard, Samuel. Cuba a pluma y lápiz; "la siempre fiel isla." Habana. Cultural. 1928. 3 v., il. [2795]

Spanish translation of item 2796. The illustrations are not so clear as in the original.

F1763.H45

———. Cuba with pen and pencil. Hartford, Conn. Hartford publishing. 1871. 504 p., il. [2796]

The many woodcuts of *costumbrista* and architectural subjects are invaluable for the 18th and 19th-century architecture and costumes of Habana.

F1763.H42

L'Épine, Ernest Louis. Un parisien dans les Antilles. Paris. Plon. 1883. 349 p., il. [2797]

Elaborate descriptions of the buildings of Havana. This book also contains the fine drawings of Riou.

F1763.L59

Linares, Abel. Cuba, an illustrated guide book on the island, its history and resources. Habana. Literaria. 1899. 223 p., il., 1 map. [2798]

Photographs of several little-known churches and a map with the old street names and buildings make this book valuable.

F1705.L5

Merlin, María de las Mercedes. La Havane. Paris. Amyot. 1844. 3 v., no il. [2799]

A contemporary account of the buildings and parks of Havana with descriptions of the houses of the aristocracy and a short discussion of indigenous elements in Cuban architecture.

F1799.H3M47

———. Viaje á la Habana. Madrid. Sociedad literaria y tipográfica. 1844. il. [2800]

Spanish translation of item 2799.

F1799.H3M51

———. Viaje a la Habana. Habana. 1922. 201 p., il. [2801]

New edition of item 2800 with bio-

graphical notes on the author.

F1799.H3M53

Ramírez, Serafín. La Habana artística, apuntes históricos. Habana. Capitanía general. 1891. 684 p., no il. [2802]

Cursory notes on the fine arts (p. 219–231) in a book primarily concerned with the theatre and music. It gives the history of the Escuela de pintura de San Alejandro, and its directors.

ML207.C8R2

Architecture

Bens Arrarte, J. M. El esclarecido consistorio habanero de 1862; la proyectada avenida "Serrano," y el derribo de las murallas (*Arquitectura y urbanismo*, Habana, v. 4, no. 40, nov. 1936, p. 13–15, no il.) [2803]

A curious chapter in the town-planning of Havana: record of an unsuccessful attempt to open up the city with a new central thoroughfare.

NAS.A84

———. La fundación del Templo, el 19 de marzo de 1828 (*Arquitectura y artes decorativas*, Habana, v. 3, no. 21, abr. 1935, p. 4–6, 4 il.) [2804]

Historical notes on the dedication of this memorial of the first Mass in Cuba, with reproductions of two frescoes by Jean-Baptiste Vermay.

NA5.A84

Cayado, Enrique. Una reliquia histórico arquitectónica (*Revista del Colegio de arquitectos de la Habana*, Habana, v. 14, no. 5, mayo 1930, p. 21–22, 1 il.) [2805]

A brief note describing and identifying the bell tower of the Ingenio San Martín in the Province of Matanzas (early 19th-century).

Lescano Abella, Mario. El primer centenario del Templo, 1828–1928. Habana. Artes gráficas. 1928. 30 p., 11 il. [2806]

This valuable pamphlet traces the history of the neo-classic monument and its murals, with an unusually fine documentation through photographs and old prints.

DLC

Morales, Leonardo. El palacio de Aldama (*El arquitecto*, Habana, v. 1, no. 3, jun. 1926, p. 70-72 & 100, 4 il.) [2807]

Discussion of a mid-nineteenth century Habana palace, in the classical style.

NAS.A75

Urbino, S. de. Estampas habaneras; la plaza de Armas en 1835 (*Arquitectura y artes decorativas*, Habana, v. 4, no. 31, feb. 1936, p. 7-9, 2 il.) [2808]

An evocative article written for the centenary of the great neo-classic square of Fernando VII. The author quotes several 19th-century descriptions of the place.

NAS.A84

Education and Institutions

La Academia de San Alejandro (*Arquitecto*, Habana, v. 3, no. 26-27, mayo-jun. 1928, p. 126-127, no il.) [2809]

Brief history of the Academy founded in 1818, which is still functioning.

NAS.A75

Bachiller y Morales, Antonio. Apuntes para la historia de las letras y de la isla de Cuba. Habana. P. Massana. 1859. v. 1, p. 88-95, no il. [2810]

Chapter X of this primarily literary history describes the founding of the Academia de San Alejandro by the Sociedad económica de amigos del país.

F1777.B12

Bay y Sevilla, Luís. Los posibles museos privados de Cuba (*Arquitectura*, Habana, v. 8, no. 88, nov. 1940, p. 273-278, 11 il.) [2811]

A plea that the art collection of Don Antonio San Miguel be opened to the Havana public. The collection is almost entirely European, excepting 2 portraits by the Cuban Miguel Merano.

NAS.A84

Graphic Arts

Álbum pintoresco de la isla de Cuba.

Habana. B. May. 1848. 29 il., 2 maps. [2812]

Color lithographs by various hands, of which those devoted to popular life are the more spirited. Views of sugar plantations and cities. No text.

Cantero, Justo Germán. Los ingenios; colección de vistas de los principales ingenios de azucar de la isla de Cuba. Habana. L. Marquier. 1857. 76 p., 28 il., color, 8 plans. [2813]

The best lithographs of the 19th century, by Eduardo Laplante, with precise and careful notes on the various plantations.

TP378.C22

Miahle, Federico. La isla de Cuba. 1841. 37 il. [2814]

Fine lithographs of Cuban scenes, of which about a quarter are devoted to landscape and plantation life and most of the rest deal with Habana. No text.

Paseo pintoresco por la isla de Cuba; obra artística y literaria. Habana. Gobierno y Capitanía general. 1841. 259 p., 71 il., map. [2815]

Lithographs of middling quality and accuracy, described by various Cubans; perhaps half are architectural in subject.

F1761.P27

Painting

Camacho, Tomás Felipe. El arte retrospectivo cubano (*Arquitecto*, Habana, v. 3, no. 22-23, en.-feb. 1928, 5 p., 5 il.) [2816]

General history of 19th-century painting with an unusual choice of illustrations.

NAS.A75

Campí, René. Pinturas murales de Perovani (*Arquitectura*, Habana, v. 7, no. 67, feb. 1939, p. 60-62, 3 il.) [2817]

Brief mention, but good photographs, of the murals of 1810 in the cathedral.

NAS.A84

Catalogue spécial officiel de Cuba (Palais lais du Trocadéro). Paris. Prieur & Dubois. 1900. 193 p., il. [2818]

Contains a list of Cuban paintings and drawings exhibited at the Paris expo-

sition in 1910.

F1758.C948

Lascano Abella, Mário. Victor Patricio de Landaluze (*Arquitectura*, Habana, v. 9, no. 94-95, mayo-Jun. 1941, p. 162-166, 8 il.) [2819]

Brief biography of this *costumbrista* master, on the occasion of an exhibit of his work.

NA5.A84

León, Jeanne de. J. B. Vermay, peintre français, fondateur de l'Académie de La Havane (*Revue de l'Amérique latine*, v. 14, no. 67, juil. 1927, p. 11-28, no il.; no. 68, août 1927, p. 117-126, no il.)

[2820]

An outstanding biography of Cuba's great colonial painter.

F1401.R45

Martí, José. Obras completas. Habana. Trópico. 1936. v. 13, p. 105-124, no il. [2821]

Three newspaper articles briefly discussing the 19th-century Cuban painters Ayala, Juan J. Peoli, and Joaquín Tejada.

P27389.M2 1925b

Sculpture

Sánchez de Fuentes, Eugenio. La fuente de la India (*Arquitecto*, Habana, v. 2, no. 13-14, abr.-mayo 1927, p. 37-40, 4 il.) [2822]

Careful documentation, with old views, of an important 19th-century fountain.

NA5.A75

———. La primera estatua de Cristóbal Colón (*Anales de la Academia de artes y letras*, Habana, v. 18, 1936-1937, p. 167-191, no il.) [2823]

The bronze statue at San Juan de Cárdenas (1862); well documented.

AS71.H14

DOMINICAN REPUBLIC

Hazard, Samuel. Santo Domingo, past and present, with a glance at Hayti. London. S. Low, Marston, Low & Searle. 1873. 511 p., 150 il. [2824]

Illustrated with *costumbrista* and topo-

graphical engravings, some of which are architectural.

F1901.H42

Walton, William (junior). Present state of the Spanish colonies; including a particular report of Santo Domingo. London. Longmans, Hurst, Rees, Orme, & Brown. 1810. 2 v., no il.

[2824a]

Volume 1 includes a careful description of the city of Santo Domingo, quoting from older sources, and passages on other towns of the island.

F1408.W24

ECUADOR

Diario de avisos, Guayaquil. El Ecuador en Chicago. New York. A. E. Chasmar. 1894. 432 p., 251 il. [2825]

A large collection of old architectural photographs with a list of Ecuador's paintings exhibited at the Chicago world's fair.

F3708.D53

Hassaurek, F. Four years among Spanish-Americans. New York. Hurd & Houghton. 1867. 401 p., no il.

[2826]

Very detailed observations and descriptions by a U. S. Minister to Ecuador.

F3714.H35

Wiener, Charles. Guayaquil (André, M. E. *América pintoresca: descripción del viaje al nuevo continente por los más modernos exploradores*. Barcelona. Montaner y Simón. 1884. p. 1-19, 5 il.) [2827]

Some valuable lithographs of the contemporary appearance of the city.

F3791.G9A5

EL SALVADOR

Velasco, Napoleon. Cisneros el pintor. San Salvador. 1929. 120 p., no il.

[2828]

The biography of a romantic Salvadorean painter, Francisco Cisneros, who in the 19th century spent years in Europe, and in Cuba, where many of his pictures now are.

GUATEMALA

Aycinena, Juan José de. Consagración de la catedral de la archidiócesis de Santiago de Guatemala; descripción del templo y altar mayor de marmol. Guatemala. L. Luna. 1860. 7 p., no il. [2829]

The history and description of the cathedral of Guatemala, a neo-classic structure completed in 1815.

Castellanos, J. Humberto R. Sala de la independencia (*Boletín de museos y bibliotecas*, Guatemala, ep. 2, v. 1, no. 3, oct. 1941, p. 142-167, 19 il.)

[2830]

The second section of a pre-publication of the catalog of the Museo nacional de historia y bellas artes (see item 331). This instalment gives a description of the items in the room dedicated to the period of Independence and the Republic of Central America: portraits and old engravings of events, people, and places.

DLC

Martínez Sobral, Enrique. La jura de Fernando VII (*Anales de la Sociedad de geografía e historia*, Guatemala, v. 1, no. 3, jan. 1925, p. 238-256, 7 il.)

[2831]

The allegiance to Fernando VII celebrated by the people of Guatemala on Dec. 12, 1808, with illustrations from the most famous of Guatemalan books, and descriptions of medals, pageants, and artists.

DLC

Thompson, George Alexander. Narración de un viaje oficial a Guatemala de México. Guatemala. Nacional. 1927. 167 p., 1 il. [2832]

Spanish translation of item 2833.

F1464.T475

———. Narrative of an official visit to Guatemala from Mexico. London. John Murray. 1829. 528 p., 1 map.

[2833]

Contains an interesting description of Antigua, and of many villages and churches along the way.

F1464.T47

HAITI

Doruo-Soulastre. Voyage par terre de Santo Domingo au Cap-François. Paris. Chaumeret. 1809. 407 p., 1 il.

[2834]

Descriptions of colonial architecture. F1901.D72

Hazard, Samuel. Santo Domingo, past and present, with a glance at Hayti. London. S. Low, Marston, Low & Searle. 1873. 511 p., 150 il. [2835]

Illustrated with *costumbrista* and topographical engravings, some of which are architectural.

F1901.H42

Kain, Ronald Stuart. Visit to Haiti's historic ruins: Sans-Souci and the Citadel (*Bulletin of the Pan American union*, Washington, v. 71, no. 11, nov. 1931, p. 853-859, 7 il.)

[2836]

A general description by a traveler.

F1403.B955

Marcelin, Frédéric. Choses haïtiennes. Paris. Kugelmann. 1896. 163 p., no il. [2837]

Popular descriptions of the Citadel Laferrière and the palace of Sans Souci as they were at the end of the 19th century, and the traditions about their building.

DPU

———. Citadel Laferrière (*Bulletin of the Pan American union*, Washington, v. 68, no. 3, mar. 1934, p. 214-216, 1 il.)

[2838]

Translated from item 2837.

F1403.B955

Osterhout, G. H. A little known marvel of the western hemisphere (*National geographic magazine*, Washington, v. 38, no. 6, dec. 1919, p. 469-482, 13 il.)

[2839]

Descriptions and photographs of both the citadel and San Souci.

G1.N27

Pilcher, L. F. The Black Emperor's capitol (*American architect*, New York, v. 145, no. 2625, sept. 1934, p. 10-14, 8 il.)

[2840]

A careful study of the original appearance of Sans Souci palace with fine photographs and the architect's plan

and elevation.

NA1.A325

———. La Ferrière, stronghold of a negro empire (*American architect*, New York, v. 145, no. 2627, nov. 1934, p. 33–37, 8 il.) [2841]

Result of a careful survey of the site.

Good plans but disappointing photos.

NA1.A325

Rainsford, Marcus. An historical account of the black empire of Hayti. London. J. Cundee. 1805. 467 p., 8 il. [2842]

Valuable engravings; in one chapter the author describes his visit, the city and the customs of the Haitians.

F1923.R15

Vandercook, John Womack. Black majesty. The life of Christophe, king of Haiti. New York & London. Harper & bros. 1928. 207 p., 6 il. [2843]
Contains a popular description of the celebrated buildings of King Henri Christophe.

F1924.V23

MEXICO

Arróniz, Marcos. Manuel del viajero en Méjico. Paris. Rosa & Bouret. 1858. 298 p., 1 map. [2844]

An old book with copious information on colonial buildings in Mexico City (p. 37–128).

F1386.A77

Beaufoy, Mark. Mexican illustrations. London. Carpenter and son. 1828. 310 p., 13 il. [2845]

Brief but exact criticism of the buildings in the capital (chap. 6).

F1213.B37

Beltrami, Giacomo Costantino. Le Mexique. Paris. Crevot. 1830. 2 v., no il. [2846]

Contains descriptions of buildings and remarks about architects; an appendix *Historia de las bellas artes de la Puebla* is included (item 432).

F1213.B45

Bullock, William. Six months' residence and travels in Mexico; containing remarks on the present state of New Spain, its natural productions, state of society, manufactures, trade, agricul-

ture, and antiquities. London. J. Murray. 1824. 2 v., 13 il., 4 color, 1 map. [2847]

Full descriptions of the architecture of Puebla and Mexico City. Interesting views of towns and watercolors of costumes.

F1213.B93

Burford, Robert. Description of a view of the city of Mexico and surrounding country now exhibiting in the Panorama, Leicester Square, London. J. C. Adlard. 1826. 12 p., 1 il. [2848]

A huge canvas, painted by the Burfords from drawings made in 1823, it shows the Plaza mayor and surrounding monuments. All are described in the text and there is a diagram of the painting. There are various later editions in England and the U. S. A., varying in title, but not in matter.

F2646.B95

Calderón de la Barca, Frances Erskine Inglis. Life in Mexico during a residence of two years in that country. Boston. C. C. Little & J. Brown. 1843. 2 v., 2 il. [2849]

Classic descriptions of Mexican cities in the 19th century, and of many important buildings with their furnishings and collections. The illustrations are insignificant.

F1213.C139

———. Life in Mexico during a residence of two years in that country. New York. E. P. Dutton. 1931. 542 p., no il. [2850]

Most recent edition of item 2849.

F1213.C146

———. Life in Mexico during a residence of two years in that country. Everyman's library. London, J. M. Dent. New York, E. P. Dutton. n.d. 542 p., no il. [2851]

Reprint of item 2849.

Carranca y Trujillo, Camilo. Arte en México (*Archivo José Martí*, Habana, v. 1, no. 2, dic. 1940, p. 40–52, no il.)

[2852]

Reprint of the *Prólogo* to the third volume of the series *Martí en México* (item 2873).

DLC

Castillo Ledón, Luis. El paseo de la

Viga y de Santa Ana. México. Cultura. 1925. 11 p., 6 il. [2853]
Contains several unusual old views of the sites.

F1386.C34

Díaz de León, Jesús. La exposición de bellas artes en Aguascalientes. México. J. J. López. 1891. 92 p., 13 il. [2854]

Catalog of sculpture and painting which gives an invaluable idea of the academic output of the period. The illustrations are clear.

M5030.A4

Encina, Juan de la. De lo "goyesco" mexicano; apuntes de un extranjero (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 4, 1939, p. 5-9, no il.) [2855]
A *tour de force* in which the author tries to show a resemblance between things seen in Mexico and those portrayed by Goya.

N16.M5

Fernández, Justino. De la crítica del arte en México; Ignacio Manuel Altamirano, 1880 (*Letras de México*, México; v. 2, no. 15, 15 mar. 1940, p. 9-11, no il.) [2856]
The reactions of the critic to the Salon of 1879-1880, as a reflection of the taste of the age.

DLC

Fernández Ledesma, Enrique. The grace of old portraits (*Mexican art and life*, Mexico, no. 4, oct. 1938, p. 5-9, 11 il., 1 color.) [2857]
An interpretation of the mood of 19th century photographs, with costume illustrations and a still life.

F1201.M45

Fossey, Mathieu de. Le Mexique. Paris. H. Plon. 1857. 581 p., no il. [2858]
Descriptions of old buildings.

F1213.F75

———. *Viaje a Méjico.* Méjico. I. Cumplido. 1844. 359 p., 6 il. [2859]

Descriptions of buildings, lithograph of Chapultepec.

F1213.576

García Cubas, Antonio. El libro de mis recuerdos. México. A. García Cubas hnos. 1904. 635 p., il. [2860]

The first section (p. 13-136) is devoted to fragmentary histories of Mexican convents and monasteries; contains many old photographs.

F1386.G2

Geiger, John Lewis. A peep at Mexico: narrative of a journey across the republic from the Pacific to the Gulf in December 1873 and January 1874. London. Trübner. 1874. 353 p., 45 il., 4 maps. [2861]
Of value principally because of the old photographs of colonial buildings taken by the author.

F1215.G31

Gilliam, Albert M. Travels over the table lands and cordilleras of Mexico during the years 1843 and 44. Philadelphia. J. W. Moore. London, Wiley & Putnam. 1846. 455 p., il. [2862]

Rather cursory observations of buildings and the usual lithographs.

F1213.G48

Griffin, Solomon Bulkley. Mexico of today. New York. Harper & bros. 1886. 267 p., 24 il. [2863]
Contains a curious chapter on "Mexico's paintings and statues" (p. 168-181), descriptions of buildings.

F1215.G85

Gutiérrez, Felipe S. La exposición artística de 1881 escrita para el "Siglo XIX". México. I. Cumplido. 1881. 97 p., no il. [2864]
Comments on the current exhibition at the Academy of San Carlos.

Heller, Karl Bartholomäus. Reisen in Mexiko in den Jahren 1845-1848. Leipzig. W. Engelmann. 1853. 432 p., 4 il., 2 maps. [2866]
Gives many descriptions of colonial architecture.

F1213.H48

Janvier, Thomas Allibone. The Mexican guide. New York. C. Scribners' sons. 1886. 310 p., 1 map. [2867]
A minor guide, but one whose descriptions are valuable because of changes in the buildings discussed. Reprinted in 1887 and following years with almost double the text.

F1209.J35

- Latrobe, Charles Joseph.** The Rambler in Mexico; MDCCXXXIV. New York. Harper & Bros. 1836. 228 p., no il. [2868]
Letters 5 and 6 discuss the architecture of the capital.
F1213.L35
2 ed. London. R. B. Seeley & W. Burnside. 1936.
F1213.L36
- Leclercq, Jules Joseph.** Voyage au Mexique, de New York à Vera-Cruz, en suivant les routes de terre. Paris. Hachette. 1885. 446 p., 36 il., 1 map. [2869]
A number of churches described.
F1215.L45
- Linati, C.** Costumes civils, militaires et religieux du Mexique. Bruxelles. C. Sattanino. 1828. 49 p., 49 il., color. [2870]
GT625.L7
- Lippé, Joseph A.** Le tour du Mexique; mon journal de voyage. Montréal. Arbour & Depont. 1907. 271 p., 14 il. [2871]
Descriptions of colonial churches.
F1215.L76
- Lyon, George F.** Journal of a residence and tour in the republic of Mexico in the year 1826. London. J. Murray. 1828. 2 v., il. [2872]
Descriptions of colonial buildings.
F1213.L98
- Martí, José.** Arte en México, 1875-1876. (*Martí en México*. México. 1940. v. 3, 261 p., no il.) [2873]
Articles published in the *Revista universal* of Mexico City by the Cuban patriot and intellectual during his stay there in 1875-1876 (p. 63-106.) He writes on the sculptor Francisco Du-maine, the painters Felipe Gutiérrez and Carbó, the Academy of San Carlos, and principally the exposition of fine arts of 1876. This material was gathered by Camilo Carranca y Trujillo.
N6554.M3
- Mason, R. H.** Pictures of life in Mexico. London. Smith, Elder. 1852. 288 p., 2 il. [2874]
Contains a chapter on Mexican cathedrals and churches (p. 130-144).
F1213.M39
- Obee, Frederic Albion.** Travels in Mexico and life among the Mexicans. Boston. Estes & Lauriat. 1887. 732 p., 190 il. [2875]
Contains descriptions of colonial buildings.
F1215.O14
- Retablos del viejo San Luis** (*Estampas potosinas*, San Luis Potosí, no. 2, 1939? p. 16, 3 il.) [2876]
Two prints of 1810 showing the plaza de Armas and del Carmen, and one of 1857 of the Jesuit church in San Luis Potosí. Poor reproductions.
DLC
- Roy, Just Jean Étienne** (Just Girard, *pseud.*). Excursion d'un touriste au Mexique pendant l'année 1854. Tours. A. Mame. 1859. 188 p., 1 il. [2877]
Observations on buildings and collections in Pueblo, Mexico, and cities between, in some detail, enriched by a certain interest in art.
F1213.R88
- Sartorius, Christian.** Mexico; landscapes and popular sketches. Gaspey, ed. Darmstadt, G. G. Lange. New York, Lange & Kromfeld. 1858. 202 p., 18 il. [2878]
English edition of item 2879.
F1213.S235
- . Mexico; landschaftsbilder und skizzen aus dem volksleben. Gaspey, ed. Darmstadt, G. G. Lange. New York, Lange & Kromfeld. 1855. 364 p., 18 il. [2879]
Contains the famous *costumbrista* lithographs after drawings by Moritz Rugendas, which have an important place in Latin American art.
F1213.S23
- Starr, Frederick.** Catalogue of a collection of objects illustrating the folklore of Mexico. London. Folk-lore society. 1899. 132 p., il. [2880]
GR115.S7
- Stephens, John L.** Incidents of travel in Yucatan. New York. Harper & Bros. 1843. 2 v., il. [2881]
A few engravings of contemporary and colonial buildings, and passing descriptions of buildings and towns.
F1376.S83

———. *Viaje a Yucatán, a fines de 1841 y principios de 1842*. Campeche. J. Castillo Peraza. 1848–1850. 2 v., il. [2882]

Spanish translation of item 2881.

F1376.S844

Tablada, José Juan. Mexican popular types: "La china poblana" (*Mexican art and life*, no. 5, jan. 1939, p. 30–32, 7 il.) [2883]

The legendary history of a popular folk-figure and her present status, illustrated by 19th-century pictures and prints.

F1201.M45

———. Mexico at night a century ago (*Mexican art and life*, Mexico, no. 3, july 1938, p. 26–27, 5 il.) [2884]

Popular lithographs showing life in Mexico City, with 2 views of the cathedral.

F1201.M45

Thompson, Waddy. Recollections of Mexico. New York & London. Wiley & Putnam. 1846. 304 p., no il. [2885]

Chapter 5 is devoted to the architecture of Mexico City. There are other mentions of buildings in the volume.

F1213.T47

Toro, Alfonso. Breves apuntes sobre iconografía de algunos héroes de la independencia (*Anales del Museo nacional de arqueología, historia y etnología*, México, v. 5, no. 3, nov.–dic. 1913, p. 201–209, no il.) [2886]

Portraits (mostly early 19th century) of Hidalgo, Morelos, and other revolutionary figures are here described.

F1219.M7

Vera, Fortino Hipólito. Itinerario parroquial del arzobispado de México y reseña histórica, geográfica y estadística de las parroquias del mismo arzobispado. Amecameca. Colegio católico. 1880. 158 p., no il. [2887]

Purely ecclesiastical information (including comparative statistics from the period before the nationalization of church property); not much interested in art, but useful for checking conditions of buildings in the 19th century.

F1301.V47

Ward, Emily Elizabeth (Mrs. H. G. Ward). Six views of the most important towns, and mining districts, upon the table land of Mexico. London. H. Colburn. 1829. [2888]

Views of Zacatecas, Sombrerete, Catorce, Talpujahuá, Guadalajara and Morelia, drawn by Mrs. Ward.

F1213.W24

Wilson, Robert Anderson. Mexico and its religion. New York. Harper & bros. 1855. 406 p., il. [2889]

Descriptions of colonial buildings, museums and the San Carlos academy.

F1213.W75

Wright, Marie Robinson. Mexico, a history of its progress and development in one hundred years. Philadelphia. G. Barrie & sons. 1911. 511 p., 371 il. [2890]

Has a special value through the numerous photographs of Latin American 19th-century sculpture it offers.

F1208.W94

———. Picturesque Mexico. Philadelphia. J. B. Lippincott. c. 1897. 455 p., il. [2891]

Contains a great many unusual architectural views throughout the republic.

F1215.W85

Architecture

E., L. Gran teatro de Santa Anna (*Museo mexicano*, México, v. 1, 1843, p. 379–380, 1 il.) [2892]

Contains a lithograph of the theatre in the calle de Vergara.

AP63.W865.

Peñafiel, Antonio. Explication de l'édifice mexicain á l'Exposition internationale de Paris en 1889. Barcelona. Espasa. 1889. 72 p., 2 il. [2893]

A remarkable example of neo-pre-Conquest architecture. Text in French, English and Spanish.

F1219.P37

U., J. G. Noticia estatística de Morelia, capital del departamento de Michoacán en la República Mexicana (*Museo mexicano*, México, v. 1, 1843, p. 54–57, 2 il.) [2894]

Contains two fine lithographs, of the cathedral in Morelia and the church

of Guadalupe.
AP63.M865

Graphic Arts

El álbum mexicano. México. I. Cumplido. 1849. 2 v., il. [2895]
Lithographs of various cities of the Republic, by Casimiro Castro, A. Gállico, M. Mohar, W. Pérez, J. Álvarez. A late appearance of the fine lithographic albums, in weekly form.

AP63.A5

Beals, Carleton. Pictures for songs (*Nation*, New York, v. 132, no. 3420, 21 jan. 1931, p. 73-74, no il.) [2896]
Review of item 2913, an appreciative essay on Posada.

AP2.N2

Brenner, Anita. A Mexican prophet (*Arts*, New York, v. 14, no. 1, jul. 1928, p. 31-38, 11 il.) [2897]
The career and accomplishment of José Guadalupe Posada briefly described.

N1.A84

Charlot, Jean. Manuel Manila, grabador mexicano (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 18-21, 9 il.) [2898]

A popular engraver and his illustrations of the 19th century. Translated in item 367.

N7.F6

Díaz de León, Francisco. Mexican lithographic tradition (*Mexican art and life*, Mexico, no. 3, july 1938, p. 10-15, 12 il.) [2899]

A cursory discussion of 19th-century lithography with a few words on the contemporary school.

F1203.M45

Fernández, Justino. El grabado en lámina en la Academia de San Carlos de México durante el siglo XIX (*Universidad de la Habana*, Habana, v. 6, no 16, en.-feb. 1938, p. 69-111, 9 il.) [2900]

Careful study. Attempt at a catalog of famous Mexican prints.

AP63.U63

Also issued as pamphlet.

NE544.F4

———. Grabados mexicanos del siglo XIX. México. Universitaria. 1938. 40 p., 24 il. [2901]

Copies by Carlos Alvarado Lang of twenty-four 19th-century engravings in the archive of the Escuela nacional de artes plásticas, with a 16-page text giving historical and biographical data.

NE544.F4

Fernández Ledesma, Enrique. Don Ignacio Cumplido, apóstol de las artes gráficas (*Viajes al siglo XIX*. México. Talleres gráficos de la nación. 1933. p. 33-40., 2 il.) [2902]
A short literary essay on one of the great Mexican typographers of the 19th century.

F1210.F47

———. Historia crítica de la tipografía en la ciudad de México; impresos del siglo XIX. México. Palacio de bellas artes. 1934-1935. 163 p., 70 il. [2902a]

A survey of 19th-century printing, arranged chronologically by decades, and plentifully illustrated. Excellent index.

Z211.M6F4

———. Mexican books in the XIX century (*Mexican art and life*, Mexico, no. 7, july 1939, p. 20-22, 7 il.) [2903]

This outlines the group of printers in Mexico in the 19th century, when lithography began to offer a new field to artists, listing some of the important books.

F1201.M45

Fernández Ledesma, Gabriel. Old Mexican prints (*Mexican art and life*, Mexico, no. 7, july 1939, p. 29-31, 8 il.) [2904]

Types of the popular prints in Mexico, from woodcuts to lithographs, with a few words about the artists.

F1201.M45

García Cubas, Antonio. Álbum del Ferrocarril mexicano. México. V. Debray. 1877. 77 p., 24 il. color, 1 map. [2905]

An album valuable for its colored lithographs of places in Mexico, made from paintings by Casimiro Castro,

with a descriptive text in Spanish, English, and French.
LNT;NN

Giraldo Jaramillo, Gabriel. José Guadalupe Posada (*Cromos*, Bogotá, no. 1230, 1940) [2906]
An essay of interpretation, presenting the Mexican lithographer as a precursor of Indo-Americanism.

Grabados mexicanos en madera, siglo XIX (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 1, 1937, p. 42-49, 7 il.) [2907]
Brief mention of some mid-19th century Mexican woodcutters with good reproductions of their work.

N16.M5

La ilustración mexicana. México. Cumplido. 1850. [2908]
Lithographs by Decain, often illustrating buildings and views of the city.

José Guadalupe Posada (*Romance*, México, v. 1, no. 1, 1 feb. 1940, p. 10, 8 il.) [2909]
Illustrations of engravings by Posada, with descriptive text.

DLC

María y Campos, Armando. Orellano, Vargas Arroyo, Posada; creadores del mundo mexicano de los títeres (*Romance*, México, v. 2, no. 1, 15 feb. 1941, p. 11, 8 il.) [2910]
19th-century engraved programs and librettos for the puppet theatres.

Los mexicanos pintados por si mismos. México. M. Murguía. 1855. 290 p., 35 il. [2911]
35 splendid lithographs by Iriarte and Andrés Campillo of Mexican 19th century types, accompanied by character studies; one of the monuments of Mexican graphic arts.

F1213.M61

———. Facsimile edition (México. Biblioteca nacional. 1935. 290 p., 35 il.)

F1213.M615

México y sus alrededores; colección de monumentos, trajes, y paisajes dibujados al natural y litografiados por los artistas mexicanos. México. Decaen. 1855-1856. 32 p., 30 il., 2 color

[2912]

One of the finest of the lithograph

albums of the 19th century, with views of buildings, costumes, street-scenes, and so on, by Castro, Campillo, Anda, and Rodríguez.

México y sus alrededores; México et ses environs. 2 ed. México. V. Debray. 1869. 67 p., 47 il., 2 maps [2913]
A new edition of item 2912, augmented. Text in Spanish and French.
F1215.M662

Monografía de las obras de José Guadalupe Posada, grabador mexicano. México. Mexican folkways. 1930. 208 p., 406 il. [2913a]
Admirable reproductions of the woodcuts of the great illustrator. There is a three-page introduction by Diego Rivera and a general statement by Frances Toor, in both Spanish and English.

NE546.P6A3

El Museo mexicano, 6 Miscelanea pintoresca de amenidades curiosas é instructivas. México. I. Cumplido. 1843-1844. v. 1-5, il. [2914]
In this periodical publication of miscellaneous information are included lithographs of the Mexican scene.

AP63.M865

Patiño Ixtolinque, Pedro. Para la historia de la litografía en México (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 1, p. 55-59, no il.) [2915]

Five documents bearing on the transfer of certain lithographic material from the Ministerio de relaciones in Mexico City to the Academia de San Carlos and their use by the professors D. Adriano Fournier and D. Pedro Robert (1827-1830). Of minor importance.

N16.M5

Rivera, Diego. José Guadalupe Posada (*Universidad*, México, v. 2, no. 2, dic. 1936, p. 47-48, 5 il.) [2916]
Commentary and illustrations.

AP63.U58

Toscano, Salvador. El romanticismo en el grabado (*Universidad*, México, v. 3, no. 12, en. 1937, p. 48, 4 il.) [2917]

19th-century wood engravings and

lithographs of Mexican life.

AP64.U58

Toussaint, Manuel. La litografía en México en el siglo XIX. 2 ed. México. Biblioteca nacional. 1934. 150 p., 60 il. [2918]

An essay of some thirty pages deals amply with the development and importance of lithography in 19th century Mexico, giving the names of the principal artists and editors, and the periodicals and books in which their work appeared. Illustrations well selected and excellently reproduced.

NE2314.T6

Minor Arts

Madrid, Museo arqueológico nacional

Las figuras mexicanas de cera en el Museo arqueológico de Madrid. Madrid. Unión poligráfica. 1934. 12 p., 21 il. [2919]

A collection of 134 wax figures of Indians, religious and peasant types, carefully reproduced here, made by Andrés García about 1840. Critical note by Genaro Estrada.

NK9580.M3

Relics of the lost empire of Maximilian (*Arts and decoration*, New York, v. 14, no. 6, apr. 1921, p. 465 & 500, 5 il.) [2920]

Imported interior decoration in Mexico.

N1.A85

Rincón Gallardo, Carlos. El charro mexicano. México. Porrúa hnos. 1939. 294 p., 92 il. [2921]

An authoritative work on the costumes, harness and other traditional trappings that go with the *charro*. Illustrated by photographs and old paintings.

SF309.R56

A romance from Mexico (*Antiques*, New York, v. 27, no. 6, june 1935, p. 212, 2 il.) [2923]

Illustration of a 19th-century wooden chest found in Mexico. Narrative scenes, including coconut palms and giant sea-turtle, make a colonial origin probable.

NK1125.A3

Walz, W. G. Illustrated catalogue of Mexican art goods and curiosities. Philadelphia. E. Stern. c. 1888. 88 p., il. [2924]

A valuable record of popular art of the time; the woodcuts are detailed. NK844.W2

Painting

Fernández de Castro, José Antonio. Martí y la pintura mexicana (*Archivo José Martí*, Habana, v. 1, no. 2, dic. 1940, p. 66-74, no il.) [2925]

Bibliographical notice on Martí's writings in Mexico for the *Revista*, 1875-6.

Gaya, Ramón. Introducción a la pintura mexicana (*Romance*, México, v. 1, no. 3, 1 mar. 1940, p. 7, 5 il.) [2926]

Comments on 19th-century popular portraits in Mexico, inspired by Roberto Montenegro's book (item 2937.)

DLC

González, Jesús B. Saturnino Herrán (*Azulejos*, México, v. 1, no. 4, nov. 1921, p. 19-21, 6 il., 2 color) [2927]

A 19th-century painter.

Gutiérrez, Felipe S. Tratado del dibujo y de la pintura. México. Filomeno Mata. 1895. 283 p., no il. [2928]

Notes on canons and schools of art and on the Mexican Academia de San Carlos.

Islas García, Luis. Velasco, pintor cristiano. México. Proa. 1932. 56 p., 4 il. [2929]

A 19th-century landscape painter hailed as one of the precursors of modern Mexican painting. The essay gives biographical data, and a view of landscape painting in that era.

ND259.V418

Joaquín Clausell (*Universidad*, México, v. 1, no. 3, abr. 1936, 4 il.) [2930]

Fine photographs of the work of a little known impressionist.

AP63.U58

José María Velasco (*Universidad*, México, v. 1, no. 7, ag. 1936, p. 40, 3 il.) [2931]

Photographs of his great 19th-century landscapes of the Valley of Mexico.

AP63.U58

José María Velasco; oleos. (*Universidad*, México, v. 2, no. 7, ag. 1936, p. 40, 3 il. [2932
Landscapes by the great 19th-century realist of Mexico.

AP63.U58

López López, Felipe. Ensayo biográfico del artista mexicano Miguel Mata y Reyes. México. Ireneo Paz. 1877. 95 p., 1 il. [2933
A biography of this Mexican painter, and a funeral oration by a colleague.

ND259.M3L6

López Malo, Rafael. La pintura romántica mexicana del siglo XIX (*Universidad*, México, v. 3, no. 12, en. 1937, p. 48, 4 il.) [2934
A short statement, with interesting illustrations.

AP63.U58

Manrique, Pedro Carlos. La exposición de pintura (*Papel periódico ilustrado*, Bogotá, v. 5, no. 106, 15 dic. 1886, p. 150-152, no il.) [2935
See item 2787.

Mexico, Academia nacional de San Carlos. Exposición anual de la Academia de San Carlos, I-XII; catálogo. México. R. Rafael, etc. 1849-1862, no il. [2935a
Annual exhibitions of the national school of fine arts in Mexico. These are 40 to 60 pages in length, and list the items under the name of the artist, with some description. Those for 1850, 1853, 1855, 1856, 1857, 1858, and 1862 are available in the Library of Congress. For the sixth exhibition (1854) see item 2942.

N5030.M4

Mexico, Escuela nacional preparatoria. Poesía y discursos leídos en la festividad en que la Escuela nacional preparatoria laureando al eminente artista D. Juan Cordero le dió un testimonio público. México. N. Chávez. 1874. 44 p., no il. [2936
Contains speeches by Prof. Rafael Ángel de la Peña, Salvador Castellot, Gabino Barreto, and a poem by Guillermo Prieto dedicated to the painter, followed by Cordero's response.

ND259.C6M4

Montenegro, Roberto. Mexican painting, 1800-1860. New York & London. D. Appleton-Century. 1933. 141 p., 61 il., 5 color. [2937
English title of item 2938.

———. *Pintura mexicana, 1800-1860.* New York & London. D. Appleton-Century. 1933. 141 p., 61 il., 5 color. [2938

A collection of the ingenuous and charming primitive portraits of provincial 19th-century Mexico, with some still-lives of Mexican fruits and dishes. Important for the background of modern painting, though the text, in Spanish and English, is not scholarly in character.

ND244.M6

The pyramids a century ago (*Mexican life*, Mexico, v. 11, no. 2, feb. 1935, p. 16, 1 il.) [2939
Reproduction of a painting by L. M. Campos, of 1827, with short comment. F1201.M54

Revilla, Manuel G. Biografía del pintor don Pelegrín Clavó (*El arte y la ciencia*, México, v. 6, 1904-05, p. 96 & 110 & 124 & 141 & 158 & 173 & 194 & 205 & 222 & 236, no il.) [2940

Romero de Terreros y Vinent, Manuel. Paisajistas mejicanos del siglo XIX (*Universidad de la Habana*, Habana, v. 9, no. 30-33, mayo-dic. 1940, p. 119-144, 5 il.) [2941

Good biographies of the principal figures of Mexico's 19th-century landscape school with descriptions of their paintings exhibited at the official yearly salons. Unfortunately the author has not attempted to trace their present whereabouts. Bibliography.

AP63.U63

Sexta exposición de la Academia nacional de San Carlos. Documentos para la historia de México, ser. 2, v. 5. México. Juan R. Navarro. 1854. 132 p., no il. [2942
Detailed critique of the exhibition held in that year. Gives lists of sponsors and prize-winners, and some history of the Academy.

F1203.D63

Tablada, José Juan. Velasco, the painter (*Mexican art and life*, Mexico, no. 3, oct. 1938, p. 14-15, 2 il., 1 color)

[2943]

Brief stylistic analysis to place this 19th-century landscape painter. Useful for colored plate only.

F1201.M45

Toussaint, Manuel. Saturnino Herrán y su obra. México. México moderno. 1920. 36 p., 65 il.

[2944]

A valuable biography of a great Mexican master of the transition from Impressionism to Rivera.

ND259.H4T6

Sculpture

Un documento acerca del ingeniero D. Miguel Constanso (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 6, 1940, p. 90-92, no il.)

[2945]

Report of a neoclassic architect on a commission to move away from the Plaza Mayor in Mexico a statue of Ferdinand VI.

N16.M5

Gómez de Orozco, Federico. Documentos acerca de la estatua de Carlos IV (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 5, 1940, p. 77-81, no il.)

[2946]

Three important unpublished documents relating to the equestrian statue of Charles IV by Manuel Tolsa; including the sculptor's estimate of costs.

N16.M5

Larrañaga, Bruno José de. Poema heroico en celebridad de la colocacion de la estatua colosal de bronce de nuestro católico monarca el Sr. D. Carlos Cuarto, rey de España y emperador de las Indias. México. Mariano de Zúñiga y Ontiveros. 1804. 26 p.

[2947]

F1386.L33

Manero, Vicente E. El monumento levantado en la Alameda de Mexico por el Ayuntamiento de 1883. México, La Luz. 1883. 77 p., 1 il.

[2948]

F1386.M27

Maza, Francisco de la. José Luis Rodríguez Alconedo (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 6, 1940, p. 39-46, 7 il.)

[2949]

A critique of previous writings on the noted academic sculptor and painter of the early 19th century with some aspects of his Mexican activity.

N16.M5

Nicaragua

Roberts, Orlando W. Narratives of voyages and excursions on the east coast and in the interior of Central America. Edinburgh. Constable. 1827. 302 p., no il.

[2950]

There is a good, though brief, general description of the colonial architecture of León (p. 216-226).

F1431.R64

Squier, Ephraim G. Nicaragua; its people, scenery, monuments, and the proposed interoceanic canal. New York. D. Appleton. 1852. 2 v., il.

[2951]

Still the most interesting work on this country. Contains descriptions of colonial buildings.

F1523.S77

PARAGUAY

Ambrosetti, Juan Bautista. Tercer viaje á Misiones. Buenos Aires. Roma. 1896. 135 p., il.

[2951a]

Reprint from the *Instituto geográfico argentino*, no. 9-12. The missions of the Jesuits of Candelaria, Santa Ana and San Ignacio are described briefly.

F2916.A49

Azara, Félix de. Descripción é historia del Paraguay y del Río de la Plata. Asunción. A. de Uribe. 1896. 2 v., no il.

[2952]

Translation of part of item 2303.

F2841.A98 1896

Martin de Moussy, Jean Antoine Victor. Mémoire historique sur la décadence et la ruine des missions des Jésuites dans le bassin de la Plata; leur état actuel. Paris. C. Douniol. 1864. 88 p., 2 maps.

[2952a]

Report on the condition of the settle-

ments a century after the withdrawal of the Jesuits.

DLC

Robertson, John Parrish & Robertson, William P. Letters on Paraguay. Philadelphia. E. L. Carey and A. Hart. 1838. 3 v., 2 il., 1 map.

[2953

Describes the ruin of Candelaria (v. 2, p. 127-131).

F2675.R64

PERU

Bertrand de Brouillon, Arthur. Voyage de la Bonité. London. 1837.

[2954

Useful lithographs.

Burford, Robert. Description of a view of the city of Lima, and the surrounding country, now exhibited at the Panorama, Leicester Square. London. T. Brettell. 1836. 12 p., 1 il.

[2955

A huge canvas, painted by Robert Burford from drawings taken by Lt. W. Smyth, R. N. in 1834, it showed some 50 architectural monuments. All are described in the text and there is a diagram of the painting.

F2646.B95

Fuentes, Manuel Atanasio. Guía histórico-descriptiva, administrativa, judicial y de domicilio de Lima. Lima. Librería central. 1860. 358 p., 14 il.

[2956

Contains a complete list of the religious establishments of the time, often with information on the buildings. There are also lists of architects and sculptors. The woodcuts though of inferior quality, are precious relics of mid-19th century Lima.

F3601.L7F8

———. Lima, or sketches of the capital of Peru. London. Trübner. 1866. il.

[2957

English edition of item 2956, richly illustrated.

F3601.F93

Hutchinson, Thomas J. Two years in Peru. London. Sampson, Low, Marston, Low & Searle. 1873. 2 v., 110 il.

[2958

Brief descriptions of old buildings and many architectural engravings.

F2423.H97

La Madrid Vásquez de Aldana, Antonio de. Lima a principios del siglo XIX. Santander. Hernández. 1935? 84 p., 4 il.

[2959

Contains a good bibliography touching on art, and considerable collateral material of use.

F3601.L29

Lavalle, José Antonio de. Galería de retratos de los gobernantes del Perú independiente. Barcelona. Manucci. 1909. 112 p., 24 il.

[2959a

A continuation of item 2063a through the first fifty years of the republic. Engravings are by David Lozano.

F3403.L41

MacLean y Estenós, Roberto. La alameda de los Descalzos (*Lima en el IV centenario de su fundación: monografía del Departamento de Lima*). Lima. Minerva. 1935. 4 il.)

[2960

Reprint of a portion of item 546.

F3451.L7L5

Markham, Clements Robert. Cuzco; a journey to the ancient capital of Peru . . . and Lima; a visit to the capital and provinces of modern Peru. London. Chapman & Hall. 1856. 412 p., 7 il.

[2961

A very useful traveller's book, which describes zealously not only buildings, but their pictures and other furnishings, with a few good colored lithographs.

I3423.M34

Middendorf, E. W. Peru; beobachtungen und studien über das land und seine bewohner. Berlin. R. Oppenheim (G. Schmidt). 1893-1895. 3 v., 220 il.

[2962

The first volume has full accounts of the religious architecture of Lima. The second and third volumes are filled with rare photographs of provincial colonial monuments.

F3408.M62

Radiguet, Maximilien René. Las limeñas (*L'Illustration*, Paris, v. 6, no. 132, 6 set. 1845, p. 7-9, 5 il.)

[2962a

Among the views is one of the house

of the Perricholi, and several of costumed ladies.

AP20.I3

Squier, Ephraim G. Peru, incidents of travel and exploration in the land of the Incas. London. Macmillan. 1877. 599 p., il., maps. [2963] Although the author's chief interest is in pre-Columbian antiquities, like all 19th century scholars he gives a good deal of information about the contemporary scene, and about colonial relics as well.

F3423.S775

Temple, Edmond. Travels in various parts of Peru. London. H. Colburn. C. R. Bentley. 1830. 2 v., 12 il.

[2964]

Unusual series of *costumbrista* illustrations.

F3423.T28

Tristan y Moscozo, Flore Célestine Thérèse Henriette. Pérégrinations d'une paria (1833-1834). Paris. A. Bertrand. 1838. 2 v., no il. [2965] There are descriptions of the colonial buildings of Lima and Arequipa and a special section on the convents of the latter.

F3423.T83

Tschudi, Johann Jakob von. Peru; reise-skizzen aus den jahren 1838-1842. St. Gallen. Scheitlin & Zollikofer. 1846. 2 v., no il. [2966] In v. 1, chap. 5, there is a description of the colonial and contemporary buildings of Lima.

F3423.T88

———. Travels in Peru, during the years 1838-1842. London. D. Bogue. 1847. [2967] English translation of item 2966.

F3423.T89

Verdadero peruano. Lima. 1812-1813. no il. [2967a] A weekly periodical published from 22 september 1812 to 26 august 1813; valuable for its chronicle of events in the early 19th century.

NH1

Painting

Le défilé des alcaldes à Lima avant l'Indépendance (*Revue de l'Amérique*

latine, Paris, v. 8, no. 36, déc. 1924, 1 il.) [2968]

Reproduction of a brilliant watercolor by Pancho Fierro owned by Francisco García Calderón.

F1401.R45

Flores Araoz, José. Francisco Laso; ensayo; biográfico-crítico (*Comercio*, Lima, 31 en. 1937, sec. 2, p. 7, il.)

[2969]

Primarily biographical information, with self-portrait.

Gutiérrez de Quintanilla, Emilio. Pa-lique sobre los artistas Merino i Laso (*Sobre bellas artes*; 1886-1920. Lima. 1920? p. 385-390, no il.) [2970] A literary appreciation of two eminent Europeanized Peruvian painters.

N27.G85

L., F. Studio-talk; Rome (*Studio*, London, v. 30, no. 128, nov. 1903, p. 178-180, no il.) [2971]

Account of the art of Carlos Baca-Flor, at the time when he was finishing the *Atahualpa* in Rome.

N1.S9

Idem (*International studio*, New York, v. 21, no. 82, dec. 1903, p. 178-180, no il.)

N1.I6

Lavalle, José Antonio de. Francisco Laso, pintor, literato y político (*Comercio*, Lima, 12 dic. 1937, sec. 2, p. 5, il.) [2972]

This study deals with the significance of the portrait-painter in 19th century cultural and political life.

Lavalle, Juan B. de. Pancho Fierro, el pintor de los tipos populares (*Lima en el IV centenario de su fundación; monografía del Departamento de Lima*. Lima. Minerva. 1935. 8 p., 14 il.) [2973]

A brief biography and description of the most famous artist who portrayed 19th-century Lima life. Illustrated with woodcuts after Fierro's watercolors, more of which are given in the following essay.

F3451.L7L5

Palma, Angélica. Pancho Fierro, acuarelista Limeño. Lima. Municipalidad de Lima. 1935. 72 p., 56 il., 5 color.

[2974]

Biography of the outstanding recorder of early 19th-century life in Lima, illustrated with good reproductions of his wash drawings of street scenes, carnival episodes, and characteristic types.

ND1918.F5A3

———. Pancho Fierro, acuarelista peruano (*Bolívar*, Madrid, no. 6, 15 abr. 1930, p. 8) [2975]
Early version of the preface to her book of the same title (item 2974).

Pancho Fierro (*Turismo*, Lima, jul. 1938, 2 p., il.) [2976]
Reproductions of some of the lively water colors that record life in 19th century Lima.

Paris, Exposition universelle, 1900. Le Pérou à l'Exposition universelle internationale de Paris; catalogue général des exposants. Paris. H. Bouillant. 1900. 54 p., no il. [2976a]
There is a list of paintings exhibited by D. Hernández, A. Lynch and others (p. 18-19).

T804.G1P4

Portal y Espinosa, Ismael. Del pasado limeño. Lima. Gil. 1932. 215 p., 54 il. [2977]
The majority of the illustrations are from watercolors by Pancho Fierro.

F3601.P835

Quesada, Vicente G. Luis Montero, pintor peruano de la Academia de Florencia (*Ateneo de Lima*, Lima, año 3, v. 6, 1888, p. 62-70 & 427-438, no il.) [2978]
An essay of a biographical and appreciative nature on one of Peru's eminent painters of the 19th century.

Raygada, Carlos. Málaga, el triunfador (*Presente*, Lima, no. 2, 1931, p. 3, no il.) [2979]
On the personality of the draughtsman Julio Málaga Grenet, on the occasion of his return to Peru after a long foreign sojourn.

———. La pintura de Francisco Laso (*Comercio*, Lima, 12 dic. 1937, sec. 2, p. 4, il.) [2980]
A retrospective exhibition, principally of portraits, in the Sociedad Entre-

Sociedad Entre-nous. Catálogo de la exposición Francisco Laso. Lima. 1937. 10 p., il. [2981]
Biographical sketch of a 19th-century painter, by José Flores Araoz, critical note by G. Salinas Cossío, and illustrations.

Terralla y Landa, Esteban de. Lima por dentro y fuera; obra jocosa y divertida. Paris. A. Mézin. 1854. 217 p., 76 il. [2982]

A satirical poem on the manners and customs of mid-eighteenth century Lima. The illustrations are from drawings by the Peruvian painter Ignacio Merino.
P28496.T4L5 1854

Sculpture

Blanco, José Miguel. Baltazar Gavilán, escultor y fundidor peruano (*Taller ilustrado*, Santiago de Chile, 1 oct. 1888). [2983]
Comments by a Chilean critic.

———. Ricardo Suárez, escultor peruano (*Taller ilustrado*, Santiago de Chile, 17 mayo & 26 jul. 1886).

[2984]

Introducing a minor 19th-century sculptor to the Chilean audience.

URUGUAY

Araujo, Orestes. Historia compendiada de la civilización uruguaya. Montevideo. 1907. 2 v., il. [2985]
Considerable attention is paid to costumes, manners, furniture and architecture of the early 19th-century period. Bibliography.

F2708.A654

De-María, Isidoro. Montevideo antiguo (1889). Montevideo. Sociedad Amigos del libro rioplatense. 1938. 2 v., no il. [2986]
Reprint of a book of comments and descriptions of the city, half memoir, half history. Not without value for tradition and background.

F2781.D38

Fernández Saldaña, José M. Introducción de la litografía en el Uruguay (*Prensa*, Buenos Aires, 19 mayo 1940,

sec. 3, 1 p., 1 il.) [2987]

Very important information on the first establishments and their artists.

DLC

———. *Pintores y escultores uruguayos*. Montevideo. S. Brignole. 1916. 94 p., 9 il. [2988]

Short studies of great figures in 19th century Uruguayan art—Juan Manuel Blanes, Nicanor Blanes and Juan Luis Blanes, Carbajal, Palleja, Hequet, Alberto Castellanos, Larravide, Saez, Giménez Pastor, and Herrera.

N6728.F4

Laroche, Ernesto. *Tras las antiguallas de nuestro ambiente* (*Revista nacional*, Montevideo, v. 2, no. 15, mar. 1939, p. 388–422, 35 il.) [2989]

Condensed account of 19th-century sculpture and painting.

F2801.R46

Saint-Foix, Olivier-Claude-Augustin-Poullain de. *La République Orientale de l'Uruguay*. Paris. L. Cerf. 1892. 339 p., 1 map. [2990]

The chapter on Montevideo (p. 172–194) briefly describes a number of buildings.

F2708.S13

Uruguay, Comisión en la Exposición universal de Paris, 1867. *République Orientale de l'Uruguay; notice historique et catalogue*. Paris. Bouchard-Huzard. 1867. 52 p., no il. [2991]

Valuable for its curious list of works of art exhibited.

F2708.U817

Zorilla de San Martín, Juan. *El arte del Uruguay*. (Uruguay, Comisión directiva en Santiago de la sección Uruguaya. *La República Oriental del Uruguay en la Exposición de Chile, año de 1875*. Santiago de Chile. Estrella de Chile. 1876. p. 25–33, no il.) [2992]

Principally on Juan Manuel Blanes.

F2708.V815

Achitecture

El gótico en la arquitectura de la ciudad. (*Turismo en el Uruguay*, Montevideo, v. 1, no. 1, oct. 1935, 2 p., 8 il.) [2993]

Some structures in the gothic revival style so popular in 19th-century Montevideo.

F2701.T9

Pérez Montero, Carlos. *El arquitecto Carlos Zucchi en Montevideo; 1836–1842* (*Anales de la Facultad de arquitectura*, Montevideo, no. 1, 1938, p. 33–81, 12 il.) [2994]

Important study of a 19th-century Italian architect who was responsible not only for several influential buildings, but also for the planning of the city of Montevideo. He also worked in Buenos Aires and Brazil. Illustrations include plans, elevations, and maps.

NA5.A81

Painting

Argul, José Pedro. *Carlos Federico Saez; un espectador genial del 1900* (*Perseo*, Montevideo, v. 1, no. 2, 1938, p. 4–6, 4 il.) [2995]

Résumé of the development of an impressionist painter trained in Rome.

Arredondo, Horacio (hijo). *Iconografía uruguaya; la obra de Juan Manuel Besnes e Irigoyen* (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 3, 1929, p. 5–176, 164 il.) [2996]

Monograph on an early 19th-century artist whose sketches in 4 albums include panoramas, port scenes, costume plates, and views of small interior towns. The study is supported by a wealth of valuable footnotes; the many illustrations are well reproduced.

F2701.S63

Arte pictórico nacional de la galería de cuadros históricos (*Turismo en el Uruguay*, Montevideo, v. 1, no. 2, nov. 1935, 2 p., 2 il., color.) [2997]

The juramento de los treinta y tres orientales of Juan M. Blanes, and *Artigas en el sitio de Montevideo* by Manuel Rosé—characteristic 19th century masterpieces—well reproduced in color.

F2701.T9

Una bella tela de Juan Manuel Blanes (*Turismo en el Uruguay*, Montevideo,

v. 6, no. 25, jul.-ag. 1940, p. 16-17, 1 il.) [2998]

A fine colored reproduction of the *Gauche conversation*.

F2701.T9

Blanco, José Miguel. Juan Manuel Blanes, pinto uruguayo (*Taller ilustrado*, Santiago de Chile, 25 mar. 1889).

[2999]

Buenos Aires, Museo nacional de bellas artes. Exposición Juan Manuel Blanes. Buenos Aires. G. Kraft. 1941. 55 p., 39 il. [3000]

Catalog of the great retrospective exhibition as shown in Buenos Aires. A substantial biography is provided by Augusto da Rocha. The illustrations, though fewer than in the Montevideo catalog, are clearer.

DLC

Campañas de Urquiza (*Prensa*, Buenos Aires, 30 en. 1938, sec. 2, 1 p., 3 il., color) [3001]

Some of the battle pieces by Juan Manuel Blanes at the Palacio de San José in Concepción del Uruguay, Argentina, residence of General Urquiza; no text.

DLC

La cruzada de los treinta y tres orientales (*Turismo en el Uruguay*, Montevideo, v. 6, no. 23, mar.-abr. 1940, p. 9, 1 il., color). [3002]

A color reproduction of the Juramento de la Agraciada by Juan Manuel Blanes.

F2701.T9

Un cuadro con historia: "La revista militar de 1885" (*Turismo en el Uruguay*, Montevideo, v. 6, no. 24, mayo-jun. 1940, p. 16-17, 1 il., color). [3003]

A fine reproduction of the famous painting by Juan Manuel Blanes of General Máximo Santos reviewing his troops (Museo Municipal, Montevideo).

F2701.T9

Cuadros de Juan Manuel Blanes (*Turismo en el Uruguay*, Montevideo, v. 2, no. 7, dic. 1936, 1 il., color). [3004]

La casta Susana: reproduction of a much-prized painting.

F2701.T9

De-María, Isidoro. Rasgos biográficos de hombres notables de la República Oriental del Uruguay. Montevideo. C. García. 1939. 4 v., no il. [3005]
V. 2 (p. 179-181) offers a biography of the 19th-century artist, Juan Manuel Besnes e Irigoyen.

F2705.D37 1939

Dos momentos estelares de la vida de Artigas (*Turismo en el Uruguay*, Montevideo, v. 5, no. 17, mar.-abr. 1939, 2 p., 2 il., color). [3006]

Paintings by Pedro Blanes Viale and Carlos María de Herrera.

F2701.T9

La exposición del pintor Juan Manuel Blanes en Montevideo (*Prensa*, Buenos Aires, 29 jun. 1941, sec. 4, p. 8, 9 il.) [3007]

Exhibition of over 400 works of Blanes held at the Teatro Solís in Montevideo. Some illustrations of his paintings and views of the galleries.

DLC

Fernández Saldaña, José M. Blanes, pintor de Urquiza. (*Prensa*, Buenos Aires, 6 ab. 1941, sec. 3, p. 1, 5 il.) [3008]

Juan Manuel Blanes' paintings of the battles of General Urquiza, exhibited in Montevideo.

DLC

———. El cuadro histórico "La batalla de Sacandí" (*Prensa*, Buenos Aires, 7 mayo 1939, sec. 2, 1 p., 3 il.) [3009]

Anecdotes on the famous painting by Juan Manuel Blanes.

DLC

———. Juan Manuel Blanes en la pintura histórica argentina (*Prensa*, Buenos Aires, 14 en. 1934, sec. 2, 1 p., 5 il.) [3010]

Circumstances of the painting of the great canvas *Revista de Rancagua*. Illustrated with a remarkable unpublished Blanes letter containing sketches of Gaucho attire.

DLC

———. Juan Manuel Blanes; su vida y sus cuadros. Montevideo. Uruguay. 1931. 257 p., 42 il., 6 color. [3011]

A very complete biography of a great

Uruguayan genre painter, excellent illustrations.
ND429.B6F4

———. El pintor francés Durand-Brager y su labor relativa al Río de la Plata (*Prensa*, Buenos Aires, 6 nov. 1938, sec. 2, 1 p., 3 il.) [3012]
Another *costumbrista*, Jean-Baptiste-Henri Durand-Brager, was in Montevideo in 1840-1842 aboard a French warship—and then painted a series of landscapes and views of the city.

DLC

———. Los retratos del general Lavalleja (*Prensa*, Buenos Aires, 20 feb. 1938, sec. 4, 1 p., 4 il.) [3013]
Portraits of General Juan Antonio Lavalleja by J. P. Goulu (1835), T. Salucci (1853) and others, as well as a unique photograph.

DLC

Ferreira, Eduardo. José Miguel Pallesca; su vida; su obra (*Revista nacional*, Montevideo, v. 1, no. 2, feb. 1938, p. 280-305, 15 il.) [3014]
Valuable biography of a minor 19th century portrait painter.

F2801.R46

Grenón, Juan P. La iconografía de Castro Barros (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 6, 1932, p. 197-201, 4 il.) [3015]
19th-century portraits of one of the leaders of Independence.

F2701.S63

Juan Manuel Blanes; el gran pintor nacional; 1830-1901 (*Turismo en el Uruguay*, Montevideo, v. 1, no. 1, oct. 1935, 2 p., 4 il., 3 color.) [3016]
Historical paintings from the first great Uruguayan painter of the 19th century.

F2701.T9

Las obras pictóricas de Juan M. Blanes (*Turismo en el Uruguay*, Montevideo, v. 5, no. 17, mar.-abr. 1939, 2 il., color.) [3017]
La paraguayana and *La fiebre amarilla*, famous historico-romantic canvases.

F2701.T9

El pintor Echebarne (*Turismo en el Uruguay*, Montevideo, v. 6, no. 24, mayo-jun. 1940, p. 9, 1 il.) [3018]

Andrés Echebarne Bidart's painting *Las Parvas* is here reproduced in color.
F2701.T9

Prati, Edmundo. Una notable colección de obras del pintor Juan Manuel Blanes (*Revista nacional*, Montevideo, v. 2, no. 16, ab. 1939, p. 53-78, 24 il.)

[3019]

An account of the Fernando García collection.

F2801.R46

Revista artística; sobre Juan Manuel Blanes (*Revista nacional*, Montevideo, v. 3, no. 36, dic. 1940, p. 469-472, no il.) [3020]
Some contemporary notices (1871) of Juan Manuel Blanes reprinted.

F2801.R46

"Revista de Rancagua" (*Prensa*, Buenos Aires, 25 mayo, 1930. sec. 2, 2 p., 1 il., color) [3021]
Large reproduction of the painting by Juan Manuel Blanes at the Buenos Aires Museo histórico nacional.

DLC

"Samaritana," por Juan Manuel Blanes. (*Prensa*, Buenos Aires, 1 en. 1933, sec. 3, 1 p., 1 il., color.) [3022]
A single large color plate.

DLC

Santiago, Ramón de. Páginas olvidadas; Blanes (*Revista nacional*, Montevideo, v. 4, no. 37, en. 1941, p. 125-136, 1 il.) [3023]

A biographical essay on the great painter.

F2801.R46

Uruguay, Comisión nacional de bellas artes. Exposición de las obras de Juan Manuel Blanes; catálogo. Montevideo. Ministerio de instrucción pública. 1941. 2 v., 392 il. [3024]
The monumental catalog to the great retrospective exhibition of the work of the 19th-century painter. The first volume catalogs the exhibits with many historical notes. The second contains the illustrations.

ND421.B6U7.

Sculpture

Esculturas funerarias (*Turismo en el Uruguay*, Montevideo, v. 4, no. 12,

mayo-jun. 1938, 2 p., 6 il.) [3025]
Some imposing sculpture from the
cemeteries of Montevideo.
F2701.T9

Geranio, Silvio S. Primeras ejecuciones
de arte superior en Montevideo (*Re-
vista de la Sociedad Amigos de la arqueo-
logía*, Montevideo, v. 3, 1929, p.
247-268, 18 il.) [3026]
On the work of the 19th-century sculp-
tor Domingo Mora, one of the first to
represent the gaucho in art.

F2701.S63

Prati, Edmundo. El escultor José Livi;
su obra en Montevideo (*Revista na-
cional*, Montevideo, v. 1, no. 5, mayo
1938, p. 221-237, 14 il.) [3027]
Important account of an Italian neo-
classic sculptor who worked in Monte-
video in the mid-19th century.

F2801.R46

Travieso, Carlos. El monumento al
fundador de Montevideo (*Turismo en
el Uruguay*, Montevideo, v. 6, no. 24,
mayo-jun. 1940, p. 20-21, 5 il.)

[3028]

A detailed description of the statue to
Bruno de Zabala, erected in 1883 by
the Spanish sculptor Lorenzo Coullare
Valera and the architect Pedro Mugie-
ruza Otaño.

F2701.T9

VENEZUELA

La Plaza, Román de. Ensayos sobre el
arte en Venezuela. Caracas. Opinión
nacional. 1883. 251 p., no il. [3029]
A general eulogy of Venezuelan culture
in the 19th century, of which p.
184-255 deal with *Las bellas artes: la
pintura*—discussing chiefly the Socie-
dad Amigos del país and the Instituto
de bellas artes in 1877.

N6730.L2

Litografías venezolanas del siglo XIX
(*Revista nacional de cultura*, Caracas,
v. 1, no. 2, dic. 1939, p. 18-19, 4 il.)

[3030]

Some of the landscape and architec-
tural lithographs made in Caracas by
the firms of Carmelo Fernández,
Stapler, and Lesser.

AP63.C83

Pons, François-Raymond-Joseph de.
Travels in South America, during the
years 1801, 1802, 1803 and 1804.
London. Longman, Hurst, Rees, and
Orme. 1807. 2 v. map. [3031]
English translation of item 3033.

F2311.P806

———. Viaje a la parte oriental de
Tierra Firme. Caracas. Americana.
1930. 518 p., 1 map. [3032]
Spanish translation of item 3033.

F2311.P83

———. Voyage à la partie orientale de
la Terre-Firme, dans l'Amérique Méridi-
onale, fait pendant les années 1801,
1802, 1804. Paris. Colnet. 1806.
3 v., maps. [3033]
There are specific references to the
colonial churches and houses of Cara-
cas and other towns.

F2311.P79

Rivera, Arturo. An illustrated guide to
Caracas. Caracas? 1897. 97 p.,
30 il. [3034]

Useful for its architectural photo-
graphs.

F2341.C2R6

Painting

Hedderich, José Antonio. Documentos
de Cristóbal Rojas (*Revista nacional de
cultura*, Caracas, v. 1, no. 4, feb. 1939,
p. 27-33, 6 il.) [3035]
A Venezuelan Parisian of the 1880's
who studied with Jean-Paul Laurens,
and specialized in *tenebroso* effects.

DLC

Key Ayala, S. Folleto raro (*Boletín de
la Biblioteca nacional*, Caracas, v. 3,
no. 11, abr. 1926, p. 321-332, no il.)
[3036]

Notice of a catalog of some 200 Vene-
zuelan paintings assembled by M.
Spence in 1871-1872, privately printed
in Manchester, 1873. The painting is
largely topographical, by such masters
as Antonio Goering, Ramón Bolet, and
P. Malcampo. This was one of the
great collections of 19th-century Vene-
zuelan art and is presumably still
in England where Spence retired after
his travels in Venezuela.

Z785.C25B

Nucete-Sardi, José. Las acuarelas venezolanas del italiano Faldi (*Revista nacional de cultura*, Caracas, v. 2, no. 19, jun. 1940, p. 83-86, 2 il.) [3037]
Late 19th-century views of the carnival in Caracas.

AP63.C83

Planchart, Enrique. Don Martín Tobar y Tobar. Caracas. Departamento de cultura y bellas artes. 1938. 16 p. [3038]

Short essay on a 19th-century painter.

Ratto-Ciarlo, José. Apunte dialectico sobre la pintura de Cristóbal Rojas (*Viernes*, Caracas, no. 15-17, oct.-dic. 1940, p. 16-18, 1 il.) [3039]

Commenting on a highly sentimental academic master found in Paris at the beginning of the century. His *Primera y última comunión* is here illustrated.

DLC

Semprum, J. Painting in Venezuela (*Bulletin of the Pan American union*, Washington, v. 49, no. 6, dec. 1919, p. 621-640, 12 il.; v. 50, no. 1, jan.

1920, p. 20-35, 8 il.) [3040]

History of 19th-century painting in Venezuela, principally under the influence of the schools of Madrid and Paris. The second article is devoted almost entirely to Cristóbal Rojas.

F1403.B95

———. A pintura em Venezuela (*Boletim da União panamericana*, Washington, v. 18, no. 1, jan. 1920, p. 399-414, 12 il.; no. 2, fev. 1920, p. 119-128, 5 il.) [3041]

Translated from the *Bulletin of the Pan American union*, Washington (item 3040).

F1403.B965

———. La pintura en Venezuela (*Boletín de la Unión panamericana*, Washington, v. 49, no. 6, dic. 1919, p. 662-681, 12 il.; v. 50, no. 1, en. 1920, p. 31-48, 7 il.) [3042]

Spanish version from the *Bulletin of the Pan American union*, Washington (item 3040).

F1403.B957

CONTEMPORARY PERIOD

LATIN AMERICA

La América latina en la Exposición mundial de Nueva York (*Boletín de la Unión panamericana*, Washington, v. 73, no. 8, ag. 1939, p. 445-476, 35 il.) [3043]

Photographs of the various pavilions and their decorations. Identical with item 3080.

F1403.B957

A arte moderna nas Americas (*Boletim da União panamericana*, Washington, v. 37, no. 3, mar. 1935, p. 169-202, 57 il.) [3044]

Identical with item 3073, *Bulletin of the Pan American union*, Washington.

F1403.B967

Brian, Doris. Latin American exhibit; five countries at Riverside museum (*Art news*, New York, v. 38, no. 39, 17 ag. 1940, p. 9-10 & 16, 5 il.) [3045]

Review of the second exhibition of Latin American sculpture and painting

held at the Riverside museum in connection with the New York world's fair (item 3077). Special attention is paid to the Brazilian exhibit which included Cândido Portinari and Maria Martins.

N1.A6

Cogniat, Raymond. Les américains au Salon des indépendants (*Revue de l'Amérique latine*, Paris, v. 7, no. 29, mai 1924, p. 432-434, no il.) [3046]

Notice of Latin American artists working in Paris.

F1401.R45

———. Les artistes américaines au Salon d'automne (*Revue de l'Amérique latine*, Paris, v. 4, no. 13, jan. 1923, p. 70-72, no il.) [3047]

Contains an interesting statement on Latin American imitation of France in the arts, from the French point of view.

F1401.R45

———. Les artistes américains au Salon d'automne (*Revue de l'Amérique latine*, Paris, v. 6, no. 24, déc. 1924, p.

- 356-357, no il.) [3048]
He mentions Ortiz de Zárate, Toledo Piza, and Alfredo Guttero.
F1401.R45
- . Les artistes américains au Salon d'automne (*Revue de l'Amérique latine*, Paris, v. 9, no. 37, jan. 1925, p. 63-64, no il.) [3049]
Among others, he mentions the sculptor Brécheret.
F1401.R45
- . Les artistes américains au Salon d'automne (*Revue de l'Amérique latine*, Paris, v. 10, no. 48, dec. 1925, p. 544-547, no il.) [3050]
Mention is made of L. Acuña, C. Arzadún, A. Malfatti and others.
F1401.R45
- . Les artistes américains au Salon d'automne (*Revue de l'Amérique latine*, Paris, v. 14, no. 72, dec. 1927, p. 550-552, no il.) [3051]
Mention of the conservative Latin American artists currently exhibiting at the Paris Salon.
F1401.R45
- . Les artistes américains aux Salons de printemps (*Revue de l'Amérique latine*, Paris, v. 9, no. 42, 1925, p. 547-550, no il.) [3052]
Latin American artists exhibiting in Paris.
F1405.R45
- . Les artistes américains aux Salons de printemps (*Revue de l'Amérique latine*, Paris, v. 13, no. 65, mai 1927, p. 87-90, 7 il.) [3053]
Works by L. Villanueva, C. Mazilier, Ramangí, Zorilla de San Martín, and R. Roza are illustrated.
F1401.R45
- . Les artistes américains aux Salons de printemps (*Revue de l'Amérique latine*, Paris, v. 22, no. 115, juil. 1931, p. 64-66, no il.) [3054]
Notice of the Latin Americans exhibiting in Paris.
F1401.R45
- . Les artistes américains au Salon des Tuileries (*Revue de l'Amérique latine*, Paris, v. 10, no. 43, juil. 1925, p. 47-48, no il.) [3055]
Notice of Latin American artists exhibiting in Paris.
F1401.R45
- . Les artistes de l'Amérique latine à la galerie G. L. Manuel et à la Maison de l'Amérique latine (*Revue de l'Amérique latine*, Paris, v. 6, no. 24, déc. 1923, p. 363-365.) [3056]
Latin American painters and sculptors exhibiting in Paris.
F1401.R45
- . Les artistes d'Amérique latine au Salon d'automne (*Revue de l'Amérique latine*, Paris, v. 21, no. 109-110, jan.-fév. 1931, p. 110-111, no il.) [3057]
Interesting general statement on Roberto Humeres, Camilo Mori and others.
F1401.R45
- . Le Salon (*Revue de l'Amérique latine*, Paris, v. 19, no. 102, juin 1930, p. 546-549, no il.) [3058]
Indulgent criticism for a number of academic Latin American artists.
F1401.R45
- . Le Salon des indépendents (*Revue de l'Amérique latine*, Paris, v. 13, no. 63, mars. 1927, p. 265, no il.) [3059]
Mention of a number of youthful Latin Americans.
F1401.R45
- . Le Salon des indépendants (*Revue de l'Amérique latine*, Paris, v. 15, no. 76, avril 1928, p. 375-376, no il.) [3060]
The best painters of the time are here mentioned.
F1401.R45
- . Les salons (*Revue de l'Amérique latine*, Paris, v. 12, no. 55, juil. 1926, p. 66-68, no il.) [3061]
Latin American representation at the Salon des Tuileries, Société nationale des beaux-arts, and Salon des artistes français.
F1401.R45
- Exposição latino-americana de belas artes e arte aplicada (*Boletim da União panamericana*, Washington, v. 41, no. 12, dez. 1939, p. 622-635, 13 il.) [3062]
Translated from *Bulletin of the Pan American union*, Washington (item 3070).
F1403.B965

La exposición internacional Panamá-pacífico (*Boletín de la Unión panamericana*, Washington, v. 41, no. 5, mayo 1915, p. 525-549, 30 il.) [3063]

Contains photographs of the Latin American pavilions at the San Francisco world's fair.

F1403.B957

Exposición latinoamericana de bellas artes y artes aplicadas (*Boletín de la Unión panamericana*, Washington, v. 73, no. 12, dec. 1939, p. 718-731, 13 il.) [3064]

Translated from *Bulletin of the Pan American union*, Washington (item 3070).

F1403.B957

La exposición nacional de bellas artes; los artistas hispano americanos (*El año artístico*. Madrid. Mundo latino. 1925-1926. p. 358-361, no il.) [3064a]

Review of the Latin American section in the national salon, on the first occasion of its existence.

N7108.F7

Francés, José. *El año artístico*. Madrid. Mundo latino. Barcelona. Lux. 1916-1928. [3065]

A yearbook of Spanish and Spanish-American art.

NNMMo

———. *Un escultor mejicano y un pintor peruano* (*El año artístico*. Madrid. Mundo latino. 1925. p. 215-216, 1 il.) [3065a]

Sculpture of Guillermo Ruiz and paintings of Quispes Asín reviewed; one sculpture is illustrated.

N7108.F7

The genius of Mexico; lectures delivered before the fifth seminar in Mexico, 1930. Hubert C. Herring & Katharine Terrill, *ed.*. New York. Committee on cultural relations with Latin America. 1931. 334 p., no il. [3065b]

Lectures on art, handicraft, education, and the spirit of Mexican life are here listed separately (items 4207, 4231, 4566). Some include Guatemala (item 4033).

F1208.H96

González Roura, Octavio. *La protección de monumentos históricos, obras de*

arte y sitios naturales en América (*Congreso internacional de historia de América, II, Buenos Aires 1937*. Buenos Aires. Academia nacional de la historia. 1938. v. 5, p. 124-136, no il.) [3066]

An address outlining the principal legislation in European countries, and urging action throughout the Americas.

E11.C842

Hispano-American art and artists (*Bulletin of the Pan American union*, Washington, v. 60, no. 4, apr. 1926, p. 359-367, 11 il.) [3067]

Review of the I Pan American exhibition held in the Museum of fine arts, Los Angeles, in which Rivera won first prize.

F1403.B45

Ibero-American participation in the Seville exposition (*Bulletin of the Pan American union*, Washington, v. 62, no. 6, jun. 1928, p., 559-571, 9 il.) [3068]

Illustrations of the Latin American pavilions, mostly in the colonial style.

F1403.B955

The Latin American artist in the art galleries of the United States (*Bulletin of the Pan American Union*, v. 55, no. 6, dec. 1922, p. 595-599, 5 il.) [3069]

Illustrations of the sculpture of Gustavo Arcila Uribe (Colombian) with a brief note on his work, and on that of Francisco González Gamarra (Peruvian).

F1403.B955

Latin American exhibition of fine and applied art (*Bulletin of the Pan American union*, v. 74, no. 1, jan. 1940, p. 19-32, 12 il.) [3070]

On the first exhibition at the Riverside museum in New York in connection with the World's fair. See item 3077.

F1403.B955

Mann, Wilhelm. *Volk und kultur lateinamerikas*. Hamburg. Broschek. 1927. 298 p., no il. [3071]

A general discussion of the cultural and sociological significance of Latin America, including a brief passage on the developing originality of the arts (p.246-51).

F1408.3.M28

Maribona, Armando R. Macacos; la aristocracia latinoamericana frente a intelectuales y artistas. Madrid. Sáez. 1931. 239 p., 1 il. [3072]

A witty examination of the position of the artist in Latin America. The author feels that he is neglected by both government and wealthy. His point is supported by quotations from Latin American intellectuals. The book contains many anecdotes relating to Latin American artists.

N6502.M3

Modern art in Latin America (*Bulletin of the Pan American union*, Washington, v. 69, no. 3, mar. 1935, p. 235-267, 57 il.) [3073]

Reproductions of paintings, sculptures, and prints by artists of all the republics. Representative, though conservative.

F1401.B955

Naumburg, Margaret. A plan to coordinate the culture of the three Americas (*Design*, Columbus, v. 37, no. 2, sept. 1935, p. 12-13 & 39, no il.) [3074]

A plea for a comprehensive exhibition of the art of the Americas in all fields.

NK1160.D4

Navarro Aceves, Salvador. El movimiento artístico de México. Quito. Elan. 1935. 110 p., no il. [3075]
Lectures by a diplomat on the modern movement in Mexico, and also in Colombia and Ecuador.

N6550.N3

Navarro Monzó, Julio. La misión del arte en la cultura de América. Buenos Aires. Mundo nuevo. 1934. 274 p., no il. [3076]

One of these 6 lectures is devoted to the future role of America in art. This is one of the earliest attempts to point out the different potentialities of various parts of Latin America.

E169.1.N38

New York, Riverside museum. Latin American exhibition of fine and applied art, 1939. New York. 1939. 95 p., 23 il. [3077]

In this exhibition, sponsored by the United States New York world's fair commission, Argentina, Brazil, Chile,

Cuba, the Dominican Republic, Ecuador, Guatemala, Mexico, and Paraguay are represented, by some 185 artists. Each country's exhibition is preceded by a general statement about contemporary art, and brief biographies are given for most of the artists. Minor arts are confined to the Guatemalan exhibit, which is entirely of textiles.

N6502.U6

———. Latin American exhibition of fine arts; Brazil, Ecuador, Mexico, Venezuela; 1940. New York. 1940. 53 p., 12 il. [3078]

In this exhibition sponsored by the United States New York world's fair commission, two Brazilian and twelve Ecuadorean painters, thirty-one Mexicans, thirty Venezuelans and (although not mentioned in the title) thirteen Dominican painters appear. Each country's group is preceded by a general statement about contemporary art, reprinted from item 3077. Brief biographies for most of the artists.

DLC

Participación ibero-americana en la exposición de Sevilla (*Boletín de la Unión panamericana*, Washington, v. 62, no. 7, jul. 1928, p. 677-691, 11 il.) [3079]

Translated from the *Bulletin of the Pan American union*, Washington (item 3068).

F1403.B957

Os pavilhões latino-americanos na feira mundial de Nova York (*Boletim da União panamericana*, Washington, v. 64, no. 9, set. 1939, p. 433-460, 31 il.) [3080]

Many illustrations of Latin American architecture, painting, and sculpture at the World's fair in New York. Identical with item 3043.

F1403.B965

Recent exhibits of Latin American art in the United States (*Bulletin of the Pan American union*, Washington, v. 74, no. 3, mar. 1940, p. 136-146, 10 il.) [3081]

Reviews of the exhibition of Mexican art at the Art alliance, Philadelphia, the Exhibition of Argentine art at the

Virginia museum of fine arts, and one-man shows of Esteban Valderrama and Juan de Dios Hoyos at the National museum, Washington.

F1403.B955

U. S., Bureau of foreign and domestic commerce. Latin American handicraft; types available and sources of supply. Washington. 1940. 30 p., no il. [3081a]

A mimeographed survey of types of handicraft commercially available. Although the interest is not specifically artistic in character, there is a certain amount of factual information, especially on the less known countries, which might be of value to a student of the minor arts.

HD9734.A1U6 1940

Who's who in Latin America. Percy A. Martin, ed. 2 ed. Stanford university. 1940 [3082]
Useful for contemporary artists, critics and historians of art.

F1407.W55

Wilcox, Marrion. The promise of art in Hispanic America (*International studio*. New York, v. 74, no. 296, nov. 1921, p. lxiv, no il.) [3083]
The author decides that Hispanic America is a "very great field into which the practice of the arts may be extended advantageously."

N1.I6

Architecture

Arciniegas, Germán. A América latina na Exposição de S. Francisco (*Boletim da União panamericana*, Washington, v. 41, no. 9, set. 1939, p. 492-506, 10 il.) [3084]
Numerous examples of contemporary architecture from Latin America.

F1403.B965

Brunner - Lebenstein, Karl Heinrich. Manual de urbanismo. Bogotá. Imprenta nacional. 1939-1940. 2 v., il. [3085]

An important work on Latin American housing with frequent comparisons to the United States and Europe.

NA9030.B9

Christophersen, Alejandro. La orientación espiritual de la arquitectura en

América (*Arquitectura*, Montevideo, v. 13, no. 117, ag. 1927, p. 260-262, no il.) [3086]

An appeal to put aside colonial traditions and illusions of indigenous style and create a modern architecture.

NA5.A81

Noel, Martín S. América y la nueva arquitectura (*Revista de arte*, Santiago de Chile, v. 2, no. 11, 1936, p. 33-36, 1 il.) [3087]

A plea for the preservation of traditional forms in the architecture of the present and future.

N7.R37

The Pan American housing congress (*Bulletin of the Pan American union*, Washington, v. 73, no. 5, may 1939, p. 257-259, 2 il.) [3088]

Contains the program for the congress held in Buenos Aires, with illustrations of modern housing projects in Guatemala.

F1403.B955

Pillement, Georges. Tentatives pour un style hispano-américain (*Revue de l'Amérique latine*, Paris, v. 19, no. 97, jan. 1930, p. 25-28, no il.) [3089]

He reviews the buildings at the Seville exposition, concluding that there is no legitimate revival of the Spanish colonial style.

F1401.R45

Progressos realizados nas repúblicas americanas no problema da habitação operária (*Boletim da União panamericana*, Washington, v. 26, no. 3, mar. 1924, p. 171-217, 32 il.) [3090]

Translated from *Bulletin of the Pan American union*, Washington (item 3091)

F1403.B965

Recent progress in workmen's housing in the Americas (*Bulletin of the Pan American union*, Washington, v. 58, no. 2, feb. 1924, p. 114-160, 34 il., 7 plans) [3091]

Precise and factual statements of the housing problems in each of the twenty-one republics, and of government efforts to cope with them. Useful.

F1403.B955

Education and Institutions

Bay y Sevilla, Luis. Lineamentos de una arquitectura americana (*Revista de arqueología*, Habana, v. 1, no. 3, feb. 1939, p. 17–22, no il.) [3092]

Plea for preservation of colonial monuments by every American republic.

F1769.R5

Toussaint, Manuel. El segundo Congreso internacional de historia de América (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 2, 1938, p. 62–63, no il.) [3093]

Account of the activities of the section on the history of art of this important congress held in Buenos Aires, July 1937. Treats particularly the establishment of an Instituto americano de arte in Buenos Aires, with chapters in other countries, and a list of lectures given.

N16.M5

Graphic Arts

Constantine, Mildred. Afiches (*Norte*, New York, v. 2, no. 3, dic. 1941, p. 26–27, 9 il.) [3094]

Condensed translation of item 3095.

DLC

———. Posters from Latin America. New York. 1941. 6 p., 11 il.

[3095]

Pamphlet introducing a group of Latin American posters from the William Morris collection.

DLC

International business machines corporation. Arte gráfica do hemisfério ocidental; coleção permanente. New York. c. 1941. 178 p., il. [3096]

The Portuguese translation of item 3098.

NE53.I5A54

———. Arte gráfico del hemisferio occidental; colección permanente. New York. c. 1941. 178 p., il. [3097]

The Spanish edition of item 3098.

NE53.I5A55

———. Graphic art of the western hemisphere; permanent collection. New York. 1941. 178 p., il. [3098]

Thirty-one Latin American artists are represented by prints; short biographical sketches also are given.

DLC

———. Seventy-five Latin-American prints; assembled by the American national committee of engraving. New York. n.d. [3099]

The first large exhibition of graphic arts from Latin America; prints by 60 artists; no text.

DLC

———. Twenty-five Latin-American prints; assembled by the American national committee of engraving. New York. n.d. 3 p., no il. [3100]

Prints of 19 Latin American artists; no text.

DLC

Kistler, Aline. The best so far from Latin America is prints (*Art news*, New York, v. 40, no. 13, 15 oct. 1941, p. 11–12, 11 il.) [3101]

Excellent illustrations.

N1A.6

México, Galería de arte y decoración. Salón del grabado. México. 1941. 15 p., 69 il. [3102]

One of the most interesting catalogs of Latin American prints, with good reproductions.

NNMMo

Sotomayor, Antonio. Caricature and American caricaturists (*Bulletin of the Pan American union*, Washington, v. 75, no. 8, aug. 1941, p. 464–468, 8 il.) [3103]

An essay on outstanding caricaturists of the continent by a Bolivian resident in the United States; illustrated by his own and other Latin American caricatures.

F1403.B955

Minor Arts

International business machines corporation. Contemporary ceramics of the western hemisphere. New York. 1941 [3104]

Catalog of an exhibition of ceramic art organized by the Syracuse museum of fine arts. On the occasion of the tenth anniversary of the national

ceramic exhibition, groups from Canada, Iceland, and the Latin American countries were added. Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Mexico, Paraguay, Peru, Puerto Rico, Uruguay, and Venezuela are represented, with 82 items. These were assembled by the International business machines corporation, which circulated the exhibition.

DLC

New York, Museum of modern art.

Concurso de diseño de muebles para las repúblicas latino americanas; concurso de desenho de moveis para as repubblicas latino americanas; Competition in furniture design for the Latin American republics. New York. 1940. 14 p., il [3105]

Announcement of a competition for furniture designs.

DLC

Oglesby, Catharine. Modern primitive arts of Mexico, Guatemala and the Southwest. New York. Whittlesey house. 1940. 218 p., 26 il. [3106]

A clear account of Indian popular arts with useful diagrams of the principal tribal patterns used.

E98.A705

Spicer, Dorothy Gladys. Latin American costumes. New York. Hyperion. 1941. 83 p., 53 il., 16 color. [3107]

Brief descriptions of each costume with general remarks on the country. There is an annotated bibliography.

The drawings are by Yolanda Bartas.

GT675.S6

Painting

Algunos de los cuadros mexicanos y argentinos exhibidos en sendas exposiciones en Nueva York (*Boletín de la Unión panamericana*, Washington, v. 66, no. 3, mar. 1932, p. 278-285, 8 il.) [3108]

Photographs of Diego Rivera exhibited at the Museum of modern art, and C. B. de Quiros's paintings at the Hispanic society.

F1403.B957

Baltimore museum of art. First Baltimore Pan American exhibition of con-

temporary paintings. Baltimore. 1931. 47 p., il. [3109]

Eleven illustrations of the works of Latin Americans, and listing of their exhibits.

DLC

The Baltimore Pan-American (*American magazine of art*, Washington, v. 22, no. 4, apr. 1931, p. 280-287, 7 il.) [3110]

Reprints of reviews of A. D. Emmart, Leila Mechlin, and Edward Alden Jewell.

N1.M25

Baltimore sponsors its first Pan-American art exhibition (*Pan American magazine*, New Orleans, v. 43, no. 2. aug. 1930, p. 119-123, 6 il.) [3111]

Pre-inaugural account of the exhibition.

F1401.P18

Biographical notes on some Latin American artists (*Bulletin of the Pan American union*, Washington, v. 69, no. 3, mar. 1935, p. 268-274, no il.) [3112]

Names and brief biographies of 32 contemporary painters from Argentina, Bolivia, Brazil, Chile, Colombia, Cuba, Ecuador, Guatemala, Honduras, Mexico, Nicaragua, Paraguay, Peru, Uruguay, and Venezuela. Valuable, although not up-to-date.

F1403.B955

Boas, George. Pan-American art in Baltimore (*Arts*, New York, v. 17, no. 6, mar. 1931, p. 408-411, 3 il.) [3113]

A patronizing description of an historic exhibition; good illustrations.

N1.A84

Brinton, Christian. Foreign painting at the Panama-Pacific exposition (*International studio*, New York, v. 56, no. 224, oct. 1915, p. lxxxix-xcvi, il.) [3114]

Three pages discuss the exhibits from Latin America without enthusiasm; Bermúdez (Argentine Republic) and Manuel Rosé (Uruguay) are illustrated.

N1.I6

Brown, Wilmer W. First Baltimore Pan American exposition of contemporary painting (*Bulletin of the Pan American*

- union*, Washington, v. 65, feb. 1931, p. 136-148, 9 il.) [3115]
Discussion of an important Pan American exhibition: the author finds it tends "in the direction of a sane and healthy modernism."
F1403.B955
Also reprinted separately (*Fine arts series*, no. 6. Washington. Pan American union. 1931.)
N6501.P3
- Buff, Mary M.** The Pan American exhibition (*American magazine of art*, Washington, v. 17, no. 2, feb. 1926, p. 73-80, 7 il.) [3116]
Careful report on the first Pan American exhibition of painting held in Los Angeles, where the influence of Zuloaga and Sorolla clearly dominated.
N1.M25
- Carnegie institute, Pittsburgh.** The 1935 international exhibition of paintings. October 17th-December 8th. Pittsburgh. Carnegie institute. 175 p., 118 il. [3117]
The catalog of the first great modern competitive exhibition in which Latin American painters participated in this country. Illustrated is the work of Hector Basaldúa, Lino Spilimbergo, and Lia Correa Morales (Argentina), Cândido Portinari and Lasar Segall (Brazil), Pablo Burchard and Israel Roa (Chile) and Miguel Covarrubias, José Clemente Orozco and David Alfaro Siqueiros (Mexico).
DLC
- Cassou, J.** Histoire de l'art contemporain: la peinture en Espagne et en Amérique latine (*L'Amour de l'art*, Paris, v. 15, nov. 1934, p. 492-496, 8 il.) [3118]
Brief mention of Rivera and Orozco only. Bibliographies. Of value for Spanish background, 1915-1930.
MH
- Devree, Howard.** Latin Americans (*Magazine of art*, Washington, v. 32, no. 6, june 1939, p. 420-422, il.) [3119]
N1.M25
- Exposición internacional de pintura del Instituto Carnegie en Pittsburgh** (*Revista de arte*, Santiago de Chile, v. 2, no. 8, 1936, p. 30-32, 7 il.) [3120]
Photographs of the Latin American works exhibited.
N7.R37
- First Pan American exhibition of oil paintings** (*Bulletin of the Pan American union*, Washington, v. 59, no. 7, jul. 1925, p. 698-699, no il.) [3121]
Plans for an inter-American exhibition in the Los Angeles museum, November 1925.
F1403.B955
- International business machines corporation.** Arte contemporânea do hemisfério ocidental; coleção permanente. New York. c. 1941. 199 p., il. [3122]
The Portuguese translation of item 3126.
N260.15A54
- . Arte contemporáneo del hemisferio occidental; colección permanente. New York. c. 1941. 199 p., il. [3123]
The Spanish translation of item 3126.
N620.15A55
- . Contemporary art of 79 countries; assembled at the New York world's fair, 1939. New York. 1939. [3124]
Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Mexico, Panama, Peru, Philippines, Puerto Rico, Uruguay and Venezuela are each represented by one artist.
DLC
- . Contemporary art of 79 countries; exhibited at the Golden Gate international exposition. San Francisco. 1939 [3125]
Argentina, Bolivia, Brazil, Chile, Colombia, Costa Rica, Cuba, Dominican Republic, Ecuador, Guatemala, Haiti, Honduras, Mexico, Panama, Peru, Philippines, Puerto Rico, Uruguay, and Venezuela are represented by one painter each—not always the most gifted.
N4875.16
- . Contemporary art of the western hemisphere; permanent collection.

New York. c. 1941. 199 p., il.

[3126

Each of the Latin countries and Puerto Rico is represented by one painter with his photograph, an illustration of his work, a brief biographical sketch and a general statement about the art of the country. Also published in Spanish (item 3123) and Portuguese (item 3122).

N620.15A5

———. Contemporary Pan-American art; a special loan exhibition of paintings from the International business machines corporation's collection of art from 79 countries. New York. 1940. 47 p., 42 il. [3127
Catalog of a circulating exhibition, reissued for various galleries throughout the country. Each painter's work is illustrated, his portrait is reproduced, and there is a short essay on the art of his country.

ND202.I5

Landgren, Marchal E. Contemporary painting in Latin America (*Studio*, London, v. 118, no. 560, nov. 1939, p. 193–201, 8 il., 1 color)

Idem (*London studio*, New York, v. 18, no. 104, nov. 1939, p. 193–201, 8 il., 1 color) [3128

Excellent illustrations, including a portrait by Rivera in color, accompanied by a résumé of general trends in the nineteenth and twentieth-century painting of the Latin American countries. Superficial.

N1.S9

Los Angeles museum. First Pan-American exhibition of oil paintings. Los Angeles. 1925. 80 p., il. [3129

The first important attempt to show American painting of the whole hemisphere. Three hundred seventy-five Latin American paintings are listed, from fourteen countries; thirteen are illustrated. Text in English and Spanish.

ND201.L6

McKinney, Roland J. Contemporary Pan American painting (*Pan American magazine*, Washington, v. 44, no. 3, 1931, p. 167–177, 13 il., 1 col.)

[3130

Based on the Baltimore exhibition (item 3109).

F1401.P18

Méndez Casal, Antonio. En la sociedad de Amigos del arte; en torno a la Exposición hispanoamericana (*Raza española*, Madrid, v. 12, no. 139–140, jul.-ag. 1930, p. 87–95, 6 il.) [3131

An account of a great Latin American exhibition in Madrid. Photos of the exhibit.

AP60.R15

Morley, Grace L. McCann. Art south of the Rio Grande: Mexico and Latin America (*Art news*, New York, v. 38, no. 38, 13 jul. 1940, p. 18 & 24, 6 il.)

[3132

One of the first accounts published in this country dealing with Latin American painting as a whole.

N1.A6

———. Pictorial ambassadors from the South (*California arts and architecture*, Los Angeles, v. 57, nov. 1940, p. 16–17 & 42, 4 il.) [3133

An enthusiastic account of what she saw on a recent visit. Unusually valuable for the scope of the author's familiarity with the field.

NA1.A34

Saint-Gaudens, Homer. Cuadros latino-americanos exhibidos en el Instituto Carnegie (*Boletín de la Unión pan-americana*, Washington, v. 70, no. 1, en. 1936, p. 33–41, 7 il.) [3134

Translated from the *Bulletin of the Pan American union*, Washington (item 3135).

F1403.B957

———. Latin American painting in the 1935 Carnegie international (*Bulletin of the Pan American union*, Washington, v. 70, no. 1, jan. 1936, p. 32–39, 7 il.) [3135

An important account of the show in which painters from Mexico, Brazil, the Argentine and Chile exhibited. The artists are listed with slight characterization; Portinari, a prize winner, receives fuller treatment.

F1403.B955

———. A pintura latino-americana na exposição de 1935 no Instituto Carnegie de Pittsburgh (*Boletim da União*

panamericana, Washington, v. 38, 1936, p. 30-37, 7 il.) [3136]

Translated from the *Bulletin of the Pan American union*, Washington (item 3135).

F1403.B965

San Francisco, Panama-Pacific international exposition, 1915. Catalogue de luxe of the Department of fine arts, Panama-Pacific international exposition. John E. D. Trask & J. Nilson Laurvik, *ed.*, San Francisco. P. Elder. 1916. 2 v., il. [3137]

Contains the names of Latin American exhibitors.

N4874.S4

———. Official catalogue of the Department of fine arts. San Francisco. Wahlgreen. 1915. 256 p., no il. [3138]

Lists of Argentine, Cuban, and Uruguayan paintings exhibited.

N4874.S3

Smith, Robert C. Latin American painting comes into its own (*Inter-American quarterly*, v. 2, no. 3, july 1940, p. 24-36, no il.) [3139]

An attempt to show the roots of Latin American painting, its development under French influences in the 19th century, and the course of its present direction. The writer sees 3 spheres of influence: A strong Indian heritage (Mexico, Guatemala, Ecuador, Peru, and Bolivia); inspiration from negro culture (Brazil and Cuba); lack of strong indigenous influences (Argentina, Uruguay, Colombia, Venezuela), with resulting greater dependence on Europe.

F1401.165

SOUTH AMERICA

Buenos Aires, Exposición internacional de arte. Catálogo. Buenos Aires. 1910. 127 il. [3140]

Album of the International exhibition at the Centenary of Argentine Independence, from which the Museo nacional de bellas artes derived many

pictures. Artists from Chile and Uruguay are also included.

Clemenceau, Georges. South America today; a study of conditions, social, political and commercial. New York & London. G. P. Putnam's sons. 1911. 434 p., no il. [3141]

Some valuable criticism of the state of the arts in Argentina, Uruguay and Brazil.

F2815.C64

Coleman, Laurence Vail. Directory of museums in South America. Washington. American association of museums. 1929. 128 p., 77 il. [3142]

A list of the principal museums of fine arts in South America ten years ago, with photographs and descriptions of their collections.

AM33.C6

———. Los museos en la América del Sur (*Boletín de la Unión panamericana*, Washington, v. 63, no. 11, nov. 1929, p. 1135-1148, 8 il.) [3143]

Translated from the *Bulletin of the Pan American union*, Washington (item 3144)

F1403.B957

———. The museums of South America (*Bulletin of the Pan American union*, Washington, v. 63, no. 8, aug. 1929, p. 777-790, 8 il.) [3144]

A summary of the author's directory (item 3142).

F1403.B955

Grant, Frances R. Some artistic tendencies in South America (*Bulletin of the Pan American union*, Washington, v. 63, no. 1, oct. 1929, 972-983, 6 il.) [3145]

Comments on the arts of Peru, Chile, Argentine Republic, and Brazil.

F1403.B955

Reprinted separately (*Fine arts series*, no. 1. Washington. Pan American union. 1929)

N6501.P3

Halmar, Augusto d'. Los envíos peruano y boliviano al V Salón de Viña (*Revista de arte*, Santiago de Chile, v. 3, no. 14, 1937, p. 12-14, 5 il.) [3145a]

Illustrates the work of Víctor Cuevas Pavón.

Nordenskiöld, Erland. Forschungen und abenteuer in Südamerika. Stuttgart. Strecker und Schröder. 1924. 338 p., 118 il., 6 maps. [3146]

Some material on arts and crafts.
F3313.N835

The renaissance of decorative folklore in South America (*Arts and decoration*, New York, v. 11, no. 4, ag. 1919, p. 188 & 200-201, 3 il.) [3147]

Modern furniture designed by Alfredo Guido and José Gervino, combining colonial and Indian motives.
N1.A85

San Francisco, Golden Gate international exposition, 1939-1940, Department of fine arts. South and Central America (*Contemporary art; official catalog*. San Francisco. 1940. p. 115-125, 14 il.) [3148]

A foreword by Grace McCann Morley introduces a group of paintings from Chile (18 pictures by 18 painters), Colombia (14 pictures by 6 artists), Costa Rica (6 pictures by 6 artists), Ecuador (12 pictures by 8 artists), El Salvador (9 pictures by 6 artists), Peru (18 pictures by 6 artists), and Brazil (11 pictures by 11 artists).
N4875.A5

Santiago de Chile, Exposición internacional de bellas artes, 1910. Catálogo oficial ilustrado. Santiago de Chile. Barcelona. 1910. 247 p., 109 il. [3149]

Catalog of the exposition which opened the Palacio de bellas artes and founded its collection. It includes a paper on *El arte en Chile*, here listed separately (item 2687). The Argentine Republic, Brazil, the United States, and Uruguay represent the American republics; 26 Chilean works are illustrated.
N4883.A4

Brunner-Lebenstein, Karl H. Der stadtebauliche aufschwung in der A-B-C staaten (*Wasmuths monatshefte*, Berlin, v. 15, sept. 1931, p. 137-141, 31 il.) [3150]

Problems of building in Buenos Aires, Rio de Janeiro, and Santiago de Chile.
NA3.M75

Oehlke, Hedda. Nationalismus in der baukunst südamerikas (*Ibero-amerikanisches archiv*, Berlin, v. 8, no. 4, jan. 1935, p. 350-360, 1 il.) [3150a]
On the circle of architects and art historians in Buenos Aires who are seeking to define an autochthonous style of architecture in South America. A good bibliography.

F1401.I29

Smith-Miller, Theodore. Concrete, the basis for South America's new architecture (*American architect*, New York, v. 150, no. 2653, jan. 1937, p. 75-78, 8 il.) [3151]

Concrete seems to this Chilean architect ideal for a region where good building stone is rare.

NA1.A325

CENTRAL AMERICA AND THE WEST INDIES

Étranges industries de l'Amérique Centrale (*Bulletin de l'Union panaméricaine*, Washington, v. 12, no. 4, avr. 1917, p. 157-166, 11 il.) [3152]

Discussion of handicrafts, mainly Guatemalan.

F1403.B96

Osborne, Lilly de Jongh. Ensayos sobre temas indígenas; las artes menores: los petates y los canastos de Guatemala y El Salvador (*Anales de la Sociedad de geografía e historia de Guatemala*, Guatemala, jun. 1940, p. 259-270, il.) [3153]

Basketry in Guatemala and El Salvador.

ARGENTINE REPUBLIC

Academia nacional de bellas artes (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 81, 2 il.) [3154]

Account of the publications projected by the Academy, which include monographs on contemporary artists, and the series *Documentos de arte argentino* (item 771).

N9.A37 1939

La actuación de los artistas argentinos en la Exposición internacional de París (*Forma*, Buenos Aires, no. 14, jul.-ag. 1939, p. 1, no il.) [3155]

List of Argentine prize-winners at the Paris exposition.

Aitá, Antonio. El Salón nacional (*Nosotros*, Buenos Aires, v. 18, no. 185, oct. 1924, p. 250-253, no il.) [3156]
Notes on the 14th exhibition.

AP63.N6

Algunas de las obras de arte que adornarán el nuevo edificio del Ministerio de obras públicas de la nación (*Prensa*, Buenos Aires, 23 jul. 1936, sec. 2, 1 p., 12 il.) [3157]

Photographs of the decorative painting and sculpture by Antonio Alice, Alfredo Guido, Rodolfo Franco, Troiano Troiani and others.

DLC

American federation of arts. Contemporary Argentine art, painting, sculpture, prints. Washington. 1940. 7 p., 7 il. [3158]

Reprint of item 3241.

N6635.A7

El año artístico argentino; I, 1926. M. Frederic, Ed. Buenos Aires. Facultad. 1927. 446 p., 97 il. [3159]

A year book of art in Argentina, dealing mainly with current exhibitions by reprinting newspaper reviews.

N6630.A3

Anuario plástica. Buenos Aires. Plástica. 1939-1941. año 1-3, il., some color. [3160]

A yearbook of the plastic arts giving news of museums, schools, societies, and exhibitions of art, both in the Argentine and in Uruguay. The most comprehensive work of its kind. Illustrations are many and excellent. Many articles are listed here separately.

N9.A37

Argentine republic, Dirección nacional de bellas artes. Salón anual de artes plásticas, I-XXXI. Buenos Aires, Ministerio de instrucción pública, 1910-1941. [3161]

Fully illustrated; fine source of information on modern painting and sculpture, originally (until c. 1930)

the title of the salón was "Salón nacional de bellas artes." Catalogs with some special feature are listed individually.

N6635.A25

———. Salón anual de artes plásticas, XXVII. Buenos Aires. 1937. [3162]

Catalog of the annual Salon, fully illustrated; a special feature was the Brazilian room, 15 canvases and sculptures.

DLC

———. Salón nacional de bellas artes. Buenos Aires. Ministerio de instrucción pública. 1910- c. 1930. [3163]

See item 3161.

An Argentine university fosters national art (*Bulletin of the Pan American union*, Washington, v. 60, no. 4, apr. 1926, p. 367-373, 13 il.) [3164]
Review of the First Annual Salón at the Universidad de la Plata.

F1403.B955

Art of Argentina brought to Virginia (*Art digest*, New York, v. 14, no. 9, feb. 1940, p. 8-9, 2 il.) [3165]

A careful and sympathetic review.

N1.A415

Arte argentino traído a Virginia (*Forma*, Buenos Aires, no. 17, feb.-jun. 1940, p. 10, no il.) [3166]

Translated from *Art digest*, New York, 1940 (item 3165).

Avalle, Victor M. El Salón anual de bellas artes de Rosario, su origen, y síntesis de las exposiciones realizadas (*Prensa*, Buenos Aires, 2 jun. 1940, sec. 2, p. 1, 4 il.) [3167]

A short but valuable history.

DLC

———. Los salones del interior (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 86-91, 6 il.) [3168]

Account of the annual exhibitions of Rosario, Santa Fe, San Juan, Pergamino, La Plata, and many other cities. Comments usually include jury, prizes, and brief notices of outstanding works.

N9.A37

Bunge, Jorge. Décimo salón nacional de 1920 (*Nosotros*, Buenos Aires, v. 14,

no. 136, set. 1920, p. 225-229, no il.)

[3169]

A general summary of the exhibit.

AP63.N6

Burnet, Mary Q. Art from the Argentine (*International studio*, New York, v. 77, no. 316, sept. 1923, p. 486-488, 7 il.)

[3170]

Some general comments on academic painters such as C. P. Ripamonte, and sculptors like R. Gunter.

MH-F

Chiabra Acosta, Alfredo. 1920-1932; críticas de arte argentino. Buenos Aires. M. Gleizer, 1934. 389 p., 23 il.

[3171]

Articles by the Argentine critic "Atalaya" on Argentine art of the critical post-war period published in *Acción de arte*, *Polémica*, and *Campaña de palo* of Buenos Aires and in *Alfar* of Montevideo, brought together after his death in 1932.

N6635.C5

Cogniat, Raymond. Exposition d'art argentin (*Revue de l'Amérique latine*. Paris, v. 11, no. 53, mai 1926, p. 448-451, no il.)

[3172]

Full review of an important official survey exhibition.

F1401.R45

Colección artistas argentinos. Buenos Aires. Plástica. 1941, il., some color.

[3173]

A series of monographs on Argentine artists, here listed separately. Some illustrations (some in color, in the case of painter) are accompanied by a short text and a page of biographical data, printed in both Spanish and English. The following were printed in 1941:

1. Payró, Julio E. Alfredo Bigatti (item 3470)

2. España, José de. Alfredo Guido (item 3362)

Concurso de 1940 (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 82-83, 1 il.)

[3174]

List of various competitions and their winners, including that for the Monumento a la bandera nacional.

N9.A37 1940

Conferencias (*Anuario plástica 1939*. Buenos Aires. Plástica 1940. p. 71-72, no il.)

[3175]

A month by month calendar of lectures, including radio talks, given on art during the year 1939 in Buenos Aires.

N9.A37 1939

———. (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 79-80, no il.)

[3176]

Calendar of lectures on art in Buenos Aires in 1940.

N9.A37 1940

El congreso de artistas plásticos; puntos de vista de nuestra sociedad (*Forma*, Buenos Aires, no. 17, feb.-jun. 1940, p. 1, no il.)

[3177]

Outline of agenda for the Congress of artists.

DLC

El cuarto salón anual de artes plásticas de Tucumán (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 148-149, 4 il.)

[3178]

Not very laudatory review of provincial exhibition.

N9.A37 1940

Décimo salón femenino de bellas artes. (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 59, no il.)

[3179]

Review of an annual exhibit.

N9.A37 1940

Decoraciones para los pabellones argentinos en las exposiciones internacionales de San Francisco de California y de Nueva York (*Prensa*, Buenos Aires, 6 ab. 1939, sec. 2, 1 p., 8 il.)

[3180]

Models of buildings and paintings by Nicolás Bardas, Raúl Mazza, Alberto Rossi, Evarista de la Portilla, and María Mercedes Rodríguez de Soto Acebal.

DLC

Del tercer salón de artistas decoradores (*Revista de arquitectura*, Buenos Aires, v. 26, no. 235, jul. 1940, 3 p., 12 il.)

[3181]

Photos of the latest achievements of Argentine muralists, decorators and designers, Lucrecia Moyano, María Mercedes Rodríguez de Soto Acebal, Stella Genoese and others.

DLC

Dellepiane, Antonio. Estudios de historia y arte argentino. Buenos Aires. Ateneo. 1929. 252 p., 13 il.

[3181a

Essays on modern Argentine painting and sculpture.

F2831.D35

Eiriz Maglione, Eduardo. Críticas; pintura y escultura. Buenos Aires. Ateneo. 1927. 141 p., no il.

[3182

Short criticisms of 12 recent Argentine artists.

N6630.E5

———. El XXIX salón nacional (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 14-23, 17 il.)

[3183

N9.A37 1939

Estarico, Leonardo. Octavo salón de arte de La Plata (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 118-120, 4 il.)

[3184

Report of the annual salon of La Plata, rather critical in attitude.

N9.A37 1940

Exposiciones (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 72-78, no il.)

[3185

A month-by-month calendar of exhibitions in Buenos Aires in 1940.

N9.A37 1940

Exposiciones de 1939 (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 66-70, no il.)

[3186

A month-by-month calendar of exhibitions, official, commercial and private, held in Buenos Aires during the year 1939.

N9.A37 1939

Exposiciones de Nueva York y San Francisco (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 27 & 62, 5 il.)

[3187

Notice of the two exhibitions in the United States: lists of Argentine exhibitors, and of murals in New York by Spilimbergo and Berni; Alfredo Guido; Gastón Jarry, Adolfo Montero and Raúl Mazza; María de Soto Acebal. In San Francisco, decorations by Alfredo Bigarti, Gregorio López Naguil and Alberto Rossi, Ernesto Scotti and Horacio Butler.

N9.A37 1939

Exposiciones y concursos de dibujos infantiles (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 150, 1 il.)

[3188

Report on various exhibitions of children's work in art.

N9.A37 1940

Gandía, Enrique de. Arte y literatura de América (*Saber vivir*, Buenos Aires, v. 1, no. 13, ag. 1941, p. 20-21, 3 il.)

[3189

Contrasts the art of the so-called "Indian" countries with that of the "European" countries of America. Illustrated with 3 abstractions by Horacio Butler.

AP63.S14

González Pondal, Raúl H. El arte en la ciudad de Buenos Aires (*Letras; número oficial del IV centenario*. Buenos Aires. 1936. p. 128-131, 2 il.)

[3190

A discursive essay on the streets and monuments of the city.

DLC

Gutiérrez, Ricardo. El Salón de primavera (*Prensa*, Buenos Aires, 15 set. 1935, sec. 2, 1 p., 8 il.)

[3191

An important review of the history of this great annual exhibition.

DLC

Mantovani, Juan. La cultura, el arte y el estado. Santa Fe. Ministerio de instrucción pública y fomento. 1939. 58 p., no il.

[3192

A book of modern esthetics with examples from Argentine art.

N7445.M33

———. Protección y difusión de la cultura. Santa Fe. Universidad nacional del litoral. 1940. 126 p., no il.

[3193

Contains essays on Argentine art and architecture of general scope.

F2976.M25

Martínez Granados, Enrique. El séptimo salón anual de Pergamino (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 122-123, 3 il.)

[3194

Short review of a provincial exhibit, and its significance.

N9.A37 1940

Mazza, Raúl. Asociación Estímulo de bellas artes; exposición homenaje;

inauguración del edificio propio (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 92-93, 2 il.)

[3195]

A statement of the interests and purposes of this society—the oldest in the Argentine—now taking on new life.

N9.A37 1940

Ministerio de hacienda de la nación (*Revista de arquitectura*, Buenos Aires, v. 26, no. 234, jun. 1940, p. 346-356, 11 il., 4 plans)

[3196]

Presentation of the new building of the Ministry, including reproductions of murals and sculpture.

NA5.R37

Montes i Bradley, R. E. La política i la estética en el XIX salón de artes plásticas de Rosario (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 126-131, 12 il.)

[3199]

Detailed review of an important provincial exhibition, with an attempt to discover trends.

N9.A37 1940

Noveno salón femenino de bellas artes (*Anuario plástica 1939*. Buenos Aires. Plástica. p. 44-45, 3 il.)

[3200]

Review of the exhibitors in an exhibition organized by the Club argentino de mujeres.

N9.A37 1939

Las obras de Atilio Boveri, pintor, escultor, y decorador (*Prensa*, Buenos Aires, 11 set. 1938, sec. 4, 1 p., 11 il.)

[3201]

Highly conventionalized compositions of animals.

DLC

Obras que figurarán en el Salón nacional que se inaugurará pasado mañana (*Prensa*, Buenos Aires, 19 sept. 1940, sec. 2, 1 p., 14 il.)

[3202]

Photographs.

DLC

El pabellón argentino en la Exposición internacional de San Francisco de California (*Prensa*, Buenos Aires, 27 ab. 1939, sec. 2, 1 p., 9 il.)

[3203]

Interior and exterior views.

DLC

El Palacio de justicia de la ciudad de Córdoba (*Prensa*, Buenos Aires, 11

oct. 1936, sec. 4, 1 p., 8 il.)

[3204]

Photographs of the large neo-classic building, its paintings by Francisco Vidal and Ernesto Valle and sculptures by Troiano Troiani.

DL

Le pavillon de la République Argentine à l'exposition de 1937 (*Beaux-arts*, Paris, v. 75, no. 247, 24 sept. 1937, p. 1 & 3, 8 il.)

[3205]

Complete account of the Argentine exhibition at the Paris exposition of 1937.

N2.B35

Payró, Julio E. Artistas boquenses (*Sur*, Buenos Aires, v. 10, no. 67, abr. 1940, p. 79-84, no il.)

[3206]

Summary of the group of Buenos Aires painters active in the La Boca group for the last 50 years.

AP63.S85

———. Crítica de arte; XXX salón nacional de bellas artes (*Sur*, Buenos Aires, v. 10, no. 73, oct. 1940, p. 89-98, no il.)

[3207]

Exhibition notes.

AP63.S85

———. Salón de artes plásticas (*Sur*, Buenos Aires, v. 9, no. 62, nov. 1939, p. 89-93)

[3208]

Exhibition notes.

AP63.S85

———. El XXX salón nacional de bellas artes (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 28-39, 22 il.)

[3209]

A thorough discussion of the exhibits in the annual Salon, with many illustrations. The author groups and interprets the work.

N9.A37

———. El XXVIII salón nacional (*Sur*, Buenos Aires, v. 8, no. 49, oct. 1938, p. 77-86, no il.)

[3210]

Exhibition notes.

AP63.S85

Pettoruti, Emilio. Fines y organizaciones de los salones de arte (*Sur*, Buenos Aires, v. 5, no 12, set. 1935, p. 92-97, no il.)

[3211]

On improving the system of exhibitions in Argentina.

Los plásticos argentinos en la Exposición internacional de París (*Forma*, Buenos

Aires, no. 5, en. 1938, p. 3, no il.)

[3212

Editorial on the Argentine exhibit in Paris, contrasting Parisian enthusiasm with the disregard at home. No information.

DLC

El primer salón de arte argentino en España (*El año artístico*, Madrid. Mundo latino. 1925-1926. p. 261-263, no il.)

[3212a

An exhibition organized by the Universidad de La Plata, and shown in Madrid.

N7108.F7

Primer salón anual del Museo municipal de Bellas artes de Santa Fe (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 144-145, 2 il.)

[3213

Review of a new annual salon in Santa Fe, listing exhibitors and their work.

N9.A37 1940

Richert, Gertrude. Von moderner argentinischer kunst (*Ibero-amerikanisches archiv*, Berlin, v. 10, no. 3, okt. 1936, p. 263-270, 7 il.)

[3214

Notes on the modern painters, Bernardo de Quirós, Fader, Borrara, Gramajo Gutiérrez, Balocq, Campo de Molina, and the sculptor Riganelli.

F1401.I24

Ripamonte y Toledo, Carlos P. Vida. Buenos Aires. M. Gleizer. 1930. 249 p., no il.

[3215

The autobiography of an Argentine painter which discusses art in that country since the late 19th century. Valuable information on groups and organizations of artists, the exhibitions, and the influences and tendencies at work.

N6630.R5

Roch, Barón de. El año artístico (*Letras; número oficial del IV centenario*. Buenos Aires, 1936, p. 102-107 and 149, il.)

[3216

Good reproductions, and a text which makes general comments on the year's trends in art.

DLC

Romero Brest, Jorge. Panorama de las plástica en el año mil noveciento cuarenta (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 9-27, 2 il. color)

[3217

A long and detailed discussion of the year in art, evaluating exhibitions and achievements, and establishing some principles for the critic of art.

N9.A37 1940

Rosario, Comisión municipal de bellas artes. Salón de artes plásticas, I-XXIII, Rosario. 1918-1941.

[3218

Catalogs for the annual Salons in the city of Rosario. There is no English text, but they are fully illustrated. Those which include additional material are listed individually.

N5030.R7

Rosario, Dirección municipal de cultura. Salón de otoño, I-XXII. Rosario. 1920-1941.

[3219

Catalogs of the annual Salons of the town of Rosario; they vary in text and illustration.

DLC

—. Salón de otoño, XVII. Rosario. 1938.

[3220

Catalog of the annual Salón; it includes an appreciative essay: *Homage to the memory of Jorge Bermúdez*.

DLC

Rossi, Attilio. Las artes plásticas en la Argentina (*Romance*, México, v. 1, no. 11, 1 jul. 1940, p. 12-13, 13 il.)

[3220a

A frank survey of contemporary art in the Argentine, defending the artists against the demands of impatient nationalism.

DLC

—. Las exposiciones del mes (*Sur*, Buenos Aires, v. 7, no. 36, set. 1937, p. 72-80, no il.)

[3221

Paintings by Colmeiro, and Eugenio Daneri; prints by Zapata Gollán, photographs by José Suárez, and the 33rd Salón anual de acuarelistas comprise this exceptionally informative critical essay.

AP63.S85

—. Quinto salón de otoño (*Sur*, Buenos Aires, v. 8, no. 46, jul. 1938, p. 95-98, no il.)

[3222

Exhibition notes.

AP63.S85

—. XXXVI salón anual de artes plásticas (*Sur*, Buenos Aires, v. 6, no.

26, nov. 1936, p. 127-135, no il.)

[3223]

Exhibition notes.

AP63.S85

XXVII Salón nacional de bellas artes (*Sur*, Buenos Aires, v. 7, no. 37, oct. 1937, p. 88-96, no il.)

[3224]

A carefully written report.

AP63.S85

Salón de artes plásticas (*Sur*, Buenos Aires, v. 5, no. 13, oct. 1935, p. 83-90, no il.)

[3225]

A frank discussion of the worth of the annual exhibition, and the painters Horacio Butler, Raúl Soldi, and Aquiles Badi by María Rosa Oliver.

AP63.S85

El Salón de Viña del Mar (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 29, 1 il.)

[3226]

List of Argentine exhibitors at the annual salon of the Chilean city.

N9.A37 1939

Santa Fe (prov.), Museo provincial de bellas artes "Rosa Galisteo de Rodríguez." Salón anual de pintura, escultura y grabado, I-XVIII. Santa Fe. 1923-1941.

[3227]

Catalogs of the annual Salons of the province of Santa Fe; text and illustrations vary.

DLC

Salón anual, V. Santa Fe. 1928. 46 p., 16 il.

[3228]

List of exhibits in the Salon, with a note descriptive of the museum's purposes and history; the illustrations are only of the staff, benefactors, and the museum itself.

DLC

Schauinsland, Peter. Kunstrückschau (*Lasso*, Buenos Aires, v. 4, no. 5, nov. 1936, p. 347-355, 10 il., 1 color)

[3229]

Survey of the production of academic artists in the Argentine.

F2801.L36

Kunstrückschau 1936 (*Lasso*, Buenos Aires, v. 4, no. 6, dez. 1936, p. 347-355, 11 il., color)

[3230]

A brief but well constructed review of productions in academic circles during 1936.

F2801.L36

Segunda exposición de artes plásticas de arquitectos (*Revista de arquitectura*, Buenos Aires, v. 25, no. 228, dec. 1939, p. 638-655, 44 il.)

[3231]

Catalog and brief comment.

NA5.R37

Segunda exposición rodante en Córdoba (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 133, 1 il.)

[3232]

Account of an exhibition circulated in the province of Córdoba by the Comisión provincial de bellas artes.

N9.A37 1940

Séptimo salón de otoño (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 40, 1 il.)

[3233]

Brief review of the exhibition of May.

N9.A37 1940

El séptimo salón nacional de arte (*Nosotros*, Buenos Aires, v. 12, no. 114, oct. 1918, p. 345-357, no il.)

[3234]

A detailed account of the work exhibited.

AP63.N6

Sexto salón de otoño (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 35, 1 il.)

[3235]

Brief critical review of the annual exhibition held in the Amigos del arte in May.

N9.A37 1939

Sociedad argentina de artistas plásticos.

Salón de otoño, I-VIII. Buenos Aires. 1933-1941.

[3236]

Catalogs of the annual exhibition held each May in the gallery of the Asociación "Amigos del arte." 1938 (V) 1939 (VI) and 1940 (VII). No illustrations.

DLC

Studio-talk; Buenos Ayres (*Studio*, London, v. 41, no. 173, aug. 1907, p. 245-250, 6 il.)

[3237]

A little review of a contemporary exhibition in Argentina. The majority of artists mentioned are Italians.

N1.S9

Idem (*International studio*, New York, v. 32, no. 127, Sept. 1907, p. 245-250, 6 il.)

N1.I6

Tulio, Marco. El XVII salón anual de Santa Fe (*Anuario plástica* 1940.

- Buenos Aires. 1941. p. 140-142, 5 il.) [3238]
Review of the annual exhibition, naming artists and exhibits.
- N9.A37 1940
- Virginia museum of fine arts.** A comprehensive exhibition of the contemporary art of Argentina. Richmond. 1940. 37 p., 16 il. [3239]
Catalog of the 236 paintings, prints, and sculptures sent by the Argentine government for exhibition in the U. S. A. Some were shown in San Francisco, some at the New York Fair, others, at the Riverside Museum; here the collection is shown in its entirety for the first time. Includes biographical data on 48 artists.
- N6635.V5
- Weddell, Alexander Wilbourne.** Introduction to Argentina. New York. Greystone. 1939. 291 p., 43 il. [3240]
Chapter 5 is devoted to museums, collections and churches.
- F2808.W45
- Whiting, Frederick A. (jr.)** Argentine arts at Richmond (*Magazine of art*, Washington, v. 33, no. 2, feb. 1940, p. 106-109, 122, 124, 7 il.) [3241]
Fine photographs of some of the contemporary painting and sculpture from Argentina circulated in an exhibition by the American federation of arts.
- N1.M25
- Zuberbühler, Carlos E.** El arte por la patria. Buenos Aires. Sociedad Argentina de artistas plásticas. Buenos Aires. 1936. 45 p., no il. [3242]
A collection of essays defending the thesis that Argentine monuments should be carried out by native Argentinians.
- N16.S5378
- ## Architecture
- Acosta, Wladimiro.** Vivienda y ciudad; problemas de arquitectura contemporánea. Buenos Aires. Aresti. 1936. 176 p., il. [3243]
International-style architecture in Argentina, principally in the region of Buenos Aires.
- NA7110.A5
- Aresti, Ignacio.** Arquitectura moderna; 1940. Buenos Aires. 1940. 158 p., 317 il. [3244]
An architect's sketch book of contemporary modern and neo-colonial constructions, mostly houses.
- NN.MMo
- Arquitectura moderna en Buenos Aires** (*Prensa*, Buenos Aires, 17 dic. 1939, sec. 4, 1 p., 8 il.) [3245]
Kavanagh and other office buildings.
- DLC
- Bouvard, Joseph Antoine.** El nuevo plano de la ciudad de Buenos Aires. Buenos Aires. Penitenciaría nacional. 1910. 22 p., 2 maps. [3246]
An early work on town planning published by the city.
- NA9162.B8B6
- Buenos Aires, Concejo deliberante de la ciudad de Buenos Aires.** Número extraordinario del Boletín, publicado en ocasión del primer congreso panamericano de la vivienda popular. no. 6-7, set.-oct. Buenos Aires. 1939. [3247]
Contains a variety of articles illustrating Argentine interest in problems of housing and city-planning.
- DLC
- Buenos Aires (prov.).** Cuatro años de gobierno, período 1926-1940. v. 1, Obras públicas. Buenos Aires. 1940. 251 p., il., some color. [3248]
A lavish album of photographs of recent architecture.
- Congreso argentino de urbanismo; I, Buenos Aires 1935.** Buenos Aires. Mercateli. 1936-1938. 3 v., il. [3248a]
Reports on problems of city-planning.
- MA9010.C65
- Fontana Company, Mario Antonio.** El arqueólogo argentino, arquitecto Héctor Greslebin, y su obra. Montevideo. El signo ilustrado. 1935. 25 p., 3 il. [3249]
A short biography of this architect whose style is based on pre-Hispanic elements, followed by a bibliography of his archeological publications.
- NA839.G7F6
- Greca, Alcides.** Problemas del urbanismo en la República Argentina. Santa

Fe. Universidad nacional del litoral. 1939. 206 p., no il. [3250]

Theories of city-planning, and their application to Argentine problems.

DLC

Guido, Ángel. Reargentinización edilicia por el urbanismo; exposición auspiciada por los Amigos de la ciudad en ocasión de inaugurarse el Instituto argentino de urbanismo. Rosario. Amigos de la ciudad. 1939. 58 p., 14 plans, il. [3251]

Catalog of an exhibition of city-planning showing 75 plans and models of city-planning, with a text referring to the cities of northern Argentina. Includes the *Plan regulador de Tucumán* and the *Plan regulador de Salta*.

DLC

———. Urbanización del norte argentino; reargentinización edilicia por el urbanismo (*Redescubrimiento de América en el arte*). Rosario. Universidad del litoral. 1941. p. 335–347, 2 plans) [3253]

A lecture in the Instituto de Urbanismo of the Escuela de Arquitectura, Universidad de Montevideo, 1939. The author reiterates his belief that urban planning should be determined by the character of the city, and not by imitation of the Capital; with this he combines a plea for the colonial tradition in style.

DLC

Hegemann, Werner. Als städtebauer in Südamerika (*Wasmuths monatshefte*, Berlin, v. 16, mai 1932, p. 141–148, 15 il.) [3254]

General aspects of modern architecture in the Argentine.

NA3.M75

———. Gemeinnützige Kleinwohnungsbauten in Buenos Aires (*Wasmuths monatshefte*, Berlin, v. 16, apr. 1932, p. 185–192, 18 il.) [3255]

Principally small houses.

NA3.M75

Hernández Larguía, Helarion. Museos de bellas artes. Rosario. Museo municipal de bellas artes "Juan B. Castagnino." 1939. 54 p., 29 il. [3256]

Plans and elevations for a number of

projects for a museum building.

N910.R6H4

Kirkpatrick, Malcolm. A landscape architect looks at Buenos Aires (*Bulletin of the Pan American union*, Washington, v. 72, no. 4, apr. 1938, p. 203–214, 8 il., 1 map). [3257]

Part of a report by the resident landscape architect of the national capital parks, giving description of the various city parks and their place in the city plan.

F1403.B955

La Plata, Municipalidad. La Plata a su fundador. La Plata. G. Korn. 1939. 66 p., 173 il. [3258]

A fine collection of photographs, woodcuts, and drawings of modern architecture in the city and its surroundings.

NN

Martín S. Noel. (*Raza española*, Madrid, v. 8, no. 85–86, en.-feb. 1926, p. 43–64, 4 il.) [3259]

Notices devoted to the architect Noel at the time of the Exposición hispano-americana at Seville. His plans for the Argentine pavilion are reproduced.

AP60.R15

Mazo, Marcelino del. Contribución al estudio de nuevas avenidas. Buenos Aires. Ferrari hnos. 1937. 69 p., 19 il., maps, diagrams. [3260]

Plans for a new system of streets in the capital.

NA9162.B8M3

Modern in the Argentine (*House and garden*, New York, v. 72, no. 8, aug. 1937, p. 34–5, 5 il.) [3261]

Functional interiors in 5 Buenos Aires houses planned by Daniel Duggan.

NA7100.H6

The new Cervantes theater, Buenos Aires, Argentina (*Bulletin of the Pan American union*, Washington, v. 54, no. 2, p. 158–161, 7 il.) [3262]

Photographs; no text.

F1403.B955

Noel, Martín S. En busca de nuestra arquitectura (*Saber vivir*, Buenos Aires, v. 1, no. 12, jul. 1941, p. 44–47, 5 il.) [3263]

Plans and drawings for public buildings based on the Spanish colonial style.

AP63.S14

Ochoa, Juan. The Argentine housing commission and its present work (*Bulletin of the Pan American union*, Washington, v. 70, no. 10, Oct. 1936, p. 760-765, 4 il., 3 plans). [3264]

The Casa americana apartments and other structures.

FI403.B955

Paolera, Carlos M. della. Proposal of the city planning department of the city of Buenos Aires. Buenos Aires. J. Perrotti. 1938. 36 p., 15 il. [3265]

Information on zoning.

NA9162.B8P3

Pérez, Valiente de Moctezuma, A. The palace of Alvear (*Bulletin of the Pan American union*, v. 50, no. 6, June 1920, p. 624-629, 5 il.). [3266]

A description of the elaborate modern residence in traditional style of D. Carlos María de Alvear in San Fernando and its furnishings, by an authority on colonial furniture.

FI403.B955

Rotta, Vicente R. Los espacios verdes de la ciudad de Buenos Aires. Buenos Aires. Argentina. 1940. 176 p., il. [3267]

Information on zoning and park allotments in a modern city.

NA9162.B8R6

La segunda exposición municipal de urbanismo (*Revista de arquitectura*, Buenos Aires, v. 26, no. 229, en. 1940, p. 12-28, 29 il.). [3268]

An exhibition by the Planning commission of the city of Buenos Aires: plans for a municipal center, and a university city. Includes a plan of the Ciudad universitaria of Bogotá.

NA5.R37

Sociedad central de arquitectos, Buenos Aires. Quinto Congreso panamericano de arquitectos; Buenos Aires, 1940. Buenos Aires. 1940. 42 p., 65 il. [3269]

A pamphlet touching on various phases of architecture, particularly the modern style in the Argentine.

DLC

Urbanismo; edición extraordinaria (*Revista de ciencias jurídicas y sociales*,

Santa Fe, supl., ep. 3, v. 2, no. 21-22, 1937, 334 p., no il.). [3270]

Special issue devoted to articles on various phases of urban planning, from the sociological as well as the artistic point of view.

DLC

Veinte-cinco años de "Revista de arquitectura," 1915-1940 (*Revista de arquitectura*, Buenos Aires, v. 26, no. 235, jul. 1940, 8 p., 12 il.). [3271]

A brief history of architectural journals in Argentina illustrated with their title-pages.

DLC

Education and Institutions

Aportes a la reforma del plan de estudio (*Forma*, Buenos Aires, no. 7, sept. 1938, p. 3, no il.). [3272]

Outline of the curriculum of the French Maison de la culture, a propos reforms in the teaching of art in the Argentine.

Argentine Republic, Comisión nacional de museos y de monumentos históricos. Memoria correspondiente al año. 1939. Buenos Aires. 1940. 24 p., no il. [3273]

Report by Ricardo Levene, president of the commission, on the year's work.

Argentine Republic, dirección nacional de bellas artes. Inauguración de la nueva sede del Museo nacional de bellas artes y de la reordinación de sus colecciones. Buenos Aires. 1933. 37 p., no il. [3274]

Discourses by the President of the republic, and the director of the museum at the opening of the new building; the laws of its foundation are reprinted.

DLC

Argentine Republic, Dirección nacional de bellas artes. Organización y funcionamiento; síntesis de su labor cultural docente y administrativa. Buenos Aires. 1934. [3275]

An account of the official fine arts agencies of the Argentine government. Useful though out of date.

N6630.A5 1934

Asociación Amigos del arte. La obra de Amigos del arte en los años 1933, 1934,

1935, 1936. Buenos Aires. n.d. 54 p., no il. [3276]

A list of the exhibitions and lectures held at the rooms of the Amigos del arte from 1933-1936.

———. La obra de "Amigos del arte" julio 1924-noviembre 1932. Buenos Aires. n.d. 65 p., no il. [3277]

A list of the exhibitions and lectures held at the rooms of the Amigos del arte, since its foundation until 1932.

Asociación Amigos del museo. Estatutos. Buenos Aires. 1932. 9 p., no il. [3278]

Constitution of the society Amigos del museo, describing their organization and purpose.

DLC

Asociaciones. (*Anuario plástica 1940.* Buenos Aires. Plástica. 1941. p. 94-103, no il.) [3279]

List of societies of artists and amateurs, in Argentina and in Montevideo, Uruguay; addresses, officers, and activities of the year.

N9.A37 1940

Buenos Aires, Escuela nacional de bellas artes plásticas. Plan de estudios; títulos que expide; programas de primero y segundo año. Buenos Aires. Ministerio de justicia e instrucción pública. 1937. 61 p., no il. [3280]

Complete catalog, giving curriculum, rules for entrance, and degrees given.

DLC

Buenos Aires, Escuela nacional de bellas artes preparatoria Manuel Belgrano. Homenaje al licenciado don Manuel Belgrano y el escultor don Juan Antonio Hernández, iniciadores de la enseñanza del dibujo en el país; 1799-1940. Buenos Aires. 1940. 31 p., il. [3281]

Address by Miguel Solá at the unveiling of a bust of Belgrano, and a paper by José Torre Revello on Buenos Aires' first art school, which Belgrano and Hernández sponsored.

DLC

Buenos Aires, Museo familiar gauchesco. Divulgación tradicionalista con ilustración gráfica sobre prendas camperas del folklore nativo. Buenos Aires. 1938. 16 p., 6 il. [3282]

One of a number of small brochures issued by Carlos G. Daws, in connection with his collection of gaucho material. Many of these are leaflets of folk poetry; this one gives the most information and illustrations of the collection itself. Reprinted from the periodical *Leoplán* (v. 5, no. 95, 31 ag. 1938).

DLC

Buenos Aires, Museo histórico nacional, El museo histórico nacional en su cincuentenario; 1889-1939. Publicaciones del Museo histórico nacional, ser. 1, no. 1. Buenos Aires. 1939. 89 p., 34 il. [3283]

An album commemorating the foundation, and reviewing the history of the oldest museum of the republic. Descriptions and photographs of each sala make this practically a catalog.

Buenos Aires (prov.), Comisión provincial de bellas artes. Álbum y guía descriptiva del Parque criollo "Ricardo Güiraldes" y del Museo gauchesco de la provincia de Buenos Aires. La Plata. Taller de impresiones oficiales. 1939. 52 p., 57 il. [3284]

An album of views with brief explanatory text.

DLC

Calendario del interior (*Anuario plástica 1939.* Buenos Aires. Plástica. 1940. p. 92-94, no il.) [3285]

A calendar of provincial exhibitions for the year.

N9.A37 1939

Casa refugio para artistas en Nahuel Huapi (*Anuario plástica 1939,* Buenos Aires. Plástica 1940, p. 31, 3 il.) [3286]

Notice of an establishment for artists in the national park in southern Argentina, to permit their profiting by its alpine scenery.

N9.A37 1939

Comisiones de bellas artes (*Anuario plástica 1939.* Buenos Aires. Plástica. 1940. p. 83-85, no il.) [3287]

Directory of the official bodies interested in art, both in Buenos Aires and in the interior: addresses, officers, and activities for the year.

N9.A37 1939

Córdoba, Universidad nacional, Instituto de estudios americanistas. Instituto de estudios americanistas; acto inaugural y antecedentes. Córdoba. 1937. [3288]

Account of the Institute, with the original descriptions of the project, and the addresses given on the occasion of the inauguration in 1936.

F2801.C68

Currier, Charles Warren. The museums of the Americas; Museum of La Plata, Argentina (*Bulletin of the Pan American union*, Washington, v. 32, no. 209, feb. 1911, p. 277-288, 6 il.) [3289] A paragraph refers to the fine arts collection of this primarily scientific museum. (See *Museums*.)

F1403.B955

Duarte, Paulo. La protección del patrimonio histórico y artístico nacional (*Boletín de la Comisión nacional de museos y de monumentos y lugares históricos*. Buenos Aires, v. 2, 1940, p. 25-33, no il.) [3290]

Recommends a policy for safeguarding national monuments based on the system adopted in Brazil.

DLC

La escuela de artes plásticas de Santa Fe (*Oveja*, Rosario, v. 2, no. 17, mar. 1940, p. 53, no il.) [3291]

The decree according to which the school is to be organized, here printed in entirety.

Falcini, Luis. El Museo municipal de bellas artes de Buenos Aires (*Anuario plástica 1939*. Buenos Aires. Plástica. 1940. p. 32-34, 2 il.) [3292]

An account of the purposes and methods of a new museum, and its activities in 1939.

N9.A37 1939

González Garaño, Alejo B. El Museo histórico nacional (*Ilustración argentina*, Buenos Aires, no. 33, 1940, p. 7-9 & 57-58, 4 il.) [3293]

History of the museum and survey of its collections, with views of various rooms.

Greca, Alcides. La enseñanza del urbanismo en la Universidad del litoral (*Revista de ciencias jurídicas y sociales*, Santa Fe, ép. 3, v. 2, no. 21-22, 1937, p. 5-12, no il.) [3294]

In the University at Santa Fe the Instituto de altos estudios urbanos is allied with the Facultad de ciencias jurídicas y sociales; the problem of city-planning is considered as social rather than purely architectural.

DLC

Hernández Largaña, Hilarión & Newton, Juan Manuel. Museos de bellas artes, breve estudio y anteproyectos. Rosario. Museo municipal de bellas artes Juan B. Castagnino. 1939. 54 p., 30 il. [3294a]

A short text describing the requirements of the Museo municipal Juan B. Castagnino, and eight different projects of the architects; published as a contribution to the study of museum architecture.

N910.R6H4

Impresiones de la muestra de acuarelas infantiles (*Revista de educación*, La Plata, v. 81, no. 5, ag.-set. 1940, p. 58-62, no il.) [3295]

Children's paintings in the Argentine.

Instituciones oficiales (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 104-110, no il.) [3296]

A listing of all official bodies concerned with the fine arts in the Argentine, giving their addresses, officers, and activities for the year 1940.

N9.A37 1940

Instituciones plásticas (*Anuario plástica 1939*. Plástica. 1940. p. 77-80, no il.) [3297]

The societies of artists and amateurs of Buenos Aires: their addresses, interests, officers and activities in the year 1939.

N9.A37 1939

Interiores de la casa de la Srta. Celina González Garaño (*Saber vivir*, Buenos Aires, v. 1, no. 10, mayo 1941, p. 32-33, 5 il.) [3298]

Views of one of the prime collections of South American colonial art.

AP63.S14

Luján, Museo colonial e histórico de la provincia de Buenos Aires. Álbum. 3 ed. Buenos Aires. San Pablo. 1937. 7 p., 64 il. [3299]

Collection of views of the museum (the

restored colonial cabildo) and its exhibits. See list of museums.

DLC

El Museo colonial de Córdoba (*Prensa*, Buenos Aires, 30 en. 1940, sec. 4, 1 p., 8 il.) [3300]

Views of exhibits. No text.

DLC

El Museo de bellas artes de Río Cuarto (*Boletín del Museo nacional de bellas artes*, Buenos Aires, v. 2, no. 4, 1935, p. 3, 1 il.) [3301]

An account of the opening of a new museum.

DLC

El Museo de bellas artes en su nuevo edificio de La Recoleta (*Prensa*, Buenos Aires, 14 mayo 1933, sec. 4, 2 p., 17 il.) [3302]

Valuable illustrations of the installations in a building formerly used by the museum.

DLC

El Museo histórico inaugurado en Rosario (*Prensa*, Buenos Aires, 20 jul. 1939, sec. 2, 1 p., 12 il.) [3303]

Excellent views of the interiors and special exhibits of this important new museum.

DLC

Museo municipal de arte colonial (*Prensa*, Buenos Aires, 24 nov. 1938, sec. 2, 1 p., 9 il.) [3304]

Photographs of this Buenos Aires museum with brief text.

DLC

Museos de bellas artes (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 113-116, no il.) [3305]

A listing of the museums of fine arts throughout the Argentine; addresses, directors, and activities in 1940.

N9.A37 1940

The National museum of fine arts in Buenos Aires (*Bulletin of the Pan American union*, Washington, v. 68, no. 8, aug. 1934, p. 568-574, 7 il.) [3306]

Notes on the history and policy of the Museo nacional de bellas artes.

S1403.B955

Pettoruti, Emilio. Humanización de la enseñanza (*Forma*, Buenos Aires, no. 17, feb.-jun. 1940, p. 2; no. 18, jul.-

oct. 1940, p. 2; no. 19, nov.-dic. 1940, p. 2, no il.) [3307]

A modern painter refers to the old method of education for artists: solid technical training in a *bottega*. He insists upon discipline rather than "freedom"; but the discipline, for each pupil, of his own style.

DLC

Reforma al plan de estudios (*Forma*, Buenos Aires, no. 9, p. 7-8, diagram). [3308]

Plan for integrated education in art offered to the Dirección nacional de bellas artes by a committee of the Sociedad argentina de artistas plásticos.

Santa Colona Brandsen, Federico. El museo histórico nacional (*Homenaje al libertador José de San Martín*. Museo histórico nacional, no. 1. Buenos Aires. 1935. p. 27-34, 9 il.) [3309]

A lecture by the director on occasion of the inauguration of the new arrangement of the museum.

Santa Fe (prov.), Ministerio de instrucción pública y fomento. El niño y su expresión; Escuela experimental Doctor Gabriel Carrasco. Rosario. Pomponio. 1940. 71 p., 30 il., some color. [3310]

The painting of children in an experimental school. Good reproductions, and an explanatory text by Olga Cossetтини.

LE23.R6E723

Graphic Arts

Agrupación de artistas La Peña. Aguafuertes argentinas. Buenos Aires. 1927. 37 il. [3311]

A short text by Daniel Marcos Agrelo. NE2031.P4

Baridizzone, Luis M. Frente a los dibujos de Carybé (*Argentina gráfica*, Buenos Aires, v. 5, no. 51, set. 1940, p. 14-15, 6 il.) [3312]

Undistinguished drawings portraying various categories of Argentine social life. Weak satire.

Z119.A72

Concurso de "affiches" anunciadores de la Primera exposición panamericana

de la vivienda popular (*Revista de arquitectura*, Buenos Aires, v. 25, no. 225, set. 1939, p. 431-435, 10 il.)

[3313]

A group of Argentine posters, with brief discussion of the competition.

NA5.R37

Cuadrado, Arturo. Tres ilustradores de si mismos (*Argentina gráfica*, Buenos Aires, v. 5, no. 51, set. 1940, p. 16-17, 8 il.)

[3314]

Three contemporary book illustrators, Ramón del Valle-Inclán, Ramón Gaya, and Cándido Fernández Mazas.

Z119.A72

La escuela argentina de grabados (*Prensa*, Buenos Aires, 3 jul. 1927, sec. 3, 1 p., 5 il.)

[3315]

Reproduces the work of Pio Collivadino, José Arato, Pablo Molinari, Eneas Spilimbergo, Valentín, Thibon de Libian.

DLC

Groschwitz, Gustave von. Graphic art of the Argentine (*Print collector's quarterly*, Kansas City, v. 27, no. 3, oct. 1940, p. 300-319, 10 il.)

[3316]

Discusses some excellent prints in a current exhibit.

NE1.P7

Interesting Argentine print show (*Art and archaeology*, Washington, v. 34, no. 3, may-june 1933, p. 158-160, 4 il.)

[3317]

Prints by Adolfo Bellocq, Lorenzo Gigli, and others shown at the Corcoran Gallery of Art.

N1.A35

Panorama del grabado desde Sívori hasta hoy (*Prensa*, Buenos Aires, 14 dic. 1939, sec. 4, 1 p., 10 il.)

[3318]

Contemporary prints in several techniques.

DLC

Riggs, Arthur Stanley. Argentine artists show in Washington (*Bulletin of the Pan American union*, Washington, v. 67, no. 8, aug. 1933, p. 634-639, 5 il.)

[3319]

Review of an exhibit of prints at the Corcoran gallery.

F1403.B955

Rinaldini, Julio. Los libros para niños de la Editorial sudamericana (*Forma*,

Buenos Aires, no. 17, feb.-jun. 1940, p. 3, 4 il.)

[3320]

The work of four Argentine artists as illustrators of books for children; Horacio Butler, Antonio Berni, Ballester Peña and Toño Salazar.

Rondano, Herminio Héctor. Los grabados de Margarita Portela Lagos (*Claridad*, Buenos Aires, v. 14, no. 293, set. 1935, 2 p., no il.)

[3321]

A description of her landscape etchings.

AP63.C466

Rossi, Attilio. Luis Seoane, ilustrador (*Argentina gráfica*, Buenos Aires, v. 5, no. 51, set. 1940, p. 10-13, 13 il.)

[3322]

Seoane is one of the principal book illustrators of Argentina; his style shows the influence of Picasso, Georg Gross and *Esquire*. Fine reproductions.

Z119.A72

Salazar, Toño. Gulliver en el país de los enanos (*Prensa*, Buenos Aires, 12 jun. 1938, sec. 3, 1 p., 1 il., color).

[3323]

Caricatures.

DLC

Segundo salón de humoristas de la Asociación de dibujantes (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 42, 1 il.)

[3324]

Discussion of an exhibition of caricatures and comic drawings.

N9.A37 1940

Subirats, Ramón. El hombre de los Andes. Supplement, *Revista del Museo nacional*. Lima. 1940.

[3325]

Ten charcoal drawings of Andean types, by an Argentine artist.

Two great illustrators of Don Quixote in America (*Bulletin of the Pan American union*, Washington, v. 48, no. 1, jan. 1919, p. 73-78, 8 il.)

[3326]

Drawings by Roberto Montenegro (Mexican) and G. López-Naguil (Argentinian) in illustration of Cervantes.

F1403.B955

XXV Salón de acuarelistas (*Anuario plástica 1939*. Buenos Aires. Plástica. 1940. p. 60-61, 1 il.)

[3327]

A *muestra retrospectiva* was combined with this annual salon of the Sociedad

de acuarelistas y grabadores; both are reviewed here.

N9.A37 1939

XXVI salón anual de acuarelistas (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 58, 1 il.) [3328]

Listing of prize-winners, artists and titles.

N9.A37 1940

Xilografías de Juan Antonio. Buenos Aires. Convivio. 1939. 86 il., 1 color. [3329]

NNMMo

Yunque, Alvaro. Facio Hebecquer y el arte proletario (*Claridad*, Buenos Aires, v. 13, no. 289, mayo 1935, 3 p., 3 il.) [3330]

His drawings of a proletariat protest. AP63.C466

Minor Arts

Canal Feijóo, Bernardo. Ensayo sobre la expresión popular artística en Santiago. Buenos Aires. Argentina. 1937. 134 p., 25 il., color. [3331]
Folklore and folk art of the province of Santiago, with excellent water-color studies of textiles in color.

DLC

Decoración para el ballet "La infanta" por **Hector Basaldúa** (*Saber vivir*, Buenos Aires, v. 1, n. 10, mayo 1941, p. 31, 1 il., color) [3332]
Sketch for the scene of a ballet inspired by 17th century Spain.

AP63.S14

Mújica Lainez, Manuel. El tercer salón de artistas decoradores (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 68-70, 4 il.) [3333]
An exhibition of all types of applied art, from rugs and theatre-sets to panels destined as wall-decoration.

N9.A37 1940

Quesada, Vicente G. El artista indio: tradición popular (*Revista de Buenos Aires*, Buenos Aires, año 3, v. 7, no. 26, 1865, p. 477-482). [3334]

Painting

Algunas de las principales obras del pintor argentino **Alfredo Guttero**, que falleció recientemente (*Prensa*, Bue-

nos Aires, 11 dic. 1932, sec. 5, 1 p., 5 il.) [3335]

Photographs.

DLC

Alice, Antonio. El argumento en el arte pictórico. Buenos Aires. Repetto y Giordanelli. 1938. 36 p., 5 il.

[3336]

A lecture given for the Instituto popular de conferencias, 1938, which is based on examples of the painter's own work.

ND1150.A4

Antonio Berni, pintor argentino en "Amigos del arte" (*Perseo*, Montevideo, v. 1, no. 3, nov. 1938, p. 9, 2 il.) [3337]

A note on the occasion of his exhibition in Uruguay.

Arguedas, Alcides. Alfredo Guido dans les steppes des Andes (*Revue de l'Amérique latine*, Paris, v. 9, no. 38, fév. p. 162-165, 2 il.) [3338]

A sympathetic interpretation of a noted Bolivian writer.

F1401.R45

Argul, José Pedro. La obra de Emilio Pettoruti; su exposición en el Salón de bellas artes de Montevideo (*Anuario plástica 1939*. Buenos Aires. Plástica. 1940. p. 96-99, 1 il.) [3339]
A critical survey of the work of the outstanding Argentine cubist, as seen in an exhibition of July 1939.

N9.A37 1939

Ars, dedicado a Berni. Supl. to *Ars*. Buenos Aires. 1941. 16 p., 28 il.

[3340]

A special number devoted to the work of Antonio Berni. Includes a biographical note, a bibliography, and a few brief articles, notably one by Rodrigo Bonome (*Antonio Berni y el nuevo realismo*). Illustrations are large and fairly good.

DLC

Artistas argentinos (*Prensa*, B. S., 28 jul. 1935, sec. 2, 1 p., 4 il., color). [3341]
Works by Alberto M. Rossi and Ana Weiss de Rossi.

DLC

Brinton, Christian. Cesáreo Bernaldo de Quirós; an exhibition of paintings of gaucho life in the province of Entre

Ríos, Argentina, 1850–1870. Hispanic notes and monographs. New York. Hispanic society of America. 1932. 55 p., 22 il., 1 color. [3342]

A sound and detailed critical introduction furnishes the best summary available of the life and development of the artist.

ND339.Q5B7

———. Impressions of the art at the Panama-Pacific exposition. New York. J. Lane. 1916. 203 p., il. [3343]
Mention is made of the Argentine painters represented, and Jorge Bermúdez's contribution is illustrated.

N4874.B7

Brughetti, Romualdo. Una joven generación de pintores argentinos (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 46–49, 5 il.) [3344]

A list of some 15 young artists who are worth watching.

N9.A37 1940

Bufano, Alfredo R. Artistas mendo-cinos; Ramón Subirats (*Prensa*, Buenos Aires, 22 mar. 1931, sec. 3, 1 p., 8 il.) [3345]

A painter of mountain Indians.

DLC

Burgos, Fausto. Anganuzzi, pintor serrano (*Prensa*, Buenos Aires, 7 ag., 1938, sec. 3, 1 p., 5 il.) [3346]

Mario Anganuzzi, a painter of miners, ranchers, and Indians in the manner of Jorge Bermúdez.

DLC

Campo, Cupertino del. Jorge Bermúdez (*Argentina*, New York, v. 2, no. 2, apr. 1929, p. 9–11, 5 il.) [3347]

Biographical and appreciative generalizations.

F2801.A65

Caputo Demarco, Luis B. Aguafuertas a cuatro colores (*Prensa*, Buenos Aires, 14 ag. 1938, sec. 2, 1 p., 2 il., color.) [3348]

Attractive street and *estancia* scenes.

DLC

La ciudad de Brujas y las obras del pintor argentino Guido Acchiardi (*Prensa*, Buenos Aires, 6 mar. 1938, sec. 2, 1 p., 2 il., color.) [3349]

Sentimental impressionist landscapes.

DLC

Cogniat, Raymond. L'exposition Benito Quinquela Martín (*Revue de l'Amérique latine*, Paris, v. 11, no. 52, avr. 1926, p. 352–355, no il.) [3350]

Analysis of his impressionism.

F1401.R45

———. Huit artistes argentins et uruguayens (*Revue de l'Amérique latine*, Paris, v. 21, no. 109–110, jan.–fév. 1931, p. 110–113, no il.) [3351]

See item 4827.

F1401.R45

"Los constituyentes de 1853," por Antonio Alice (*Prensa*, Buenos Aires, 23 abr. 1933, sec. 2, 2 p., 1 il., color.) [3352]

One of the most popular and most recent historical paintings in Argentina.

DLC

Los cuadros de Fray Guillermo Butler para la iglesia de Villa María, provincia de Córdoba (*Prensa*, Buenos Aires, 3 set. 1931, sec. 2, 1 p., 4 il.) [3353]

A group of sentimental religious murals.

DLC

Decoraciones de los edificios públicos (*Forma*, Buenos Aires, no. 9, p. 2–3, no il.) [3354]

Editorial objecting that serious forward-looking artists, and the Sociedad argentina de artistas plásticos in particular, are not allowed a part in government mural projects.

Las decoraciones en el edificio de la Federación agraria argentina de Rosario (*Prensa*, Buenos Aires, 4 sept. 1927, sec. 3, 1 p., 9 il.) [3355]

Photographs of the early work of Alfredo Guido.

DLC

Díaz González, Argentino. Autores y artistas platenses. La Plata. Porter. 1930. 172 p., no il. [3356]

An interview with the La Plata artists, Faustino Brughetti among others, poets, educators and musicians.

F3011.L4D5

Dieste, Rafael. Colmeiro; breve discurso acerca de pintura, con el ejemplo de un pintor. Buenos Aires. Emecé.

1941, 17 p., 9 il., 1 color. [3357]
ND813.C6D5

Dufi, Charles. El pintor argentino Cesáreo B. de Quirós en Inglaterra (*Prensa*, Buenos Aires, 19 abril 1931, sec. 2, 1 p., 4 il. [3358]
An interesting foreign reaction to these paintings of gauchos.

DLC

Elías Rodríguez, artista proletario (*Claridad*, Buenos Aires, v. 10, no. 252, 27 ag. 1932, 2 p., 3 il.) [3359]
The work of an untrained youth (see also his drawings on cover).

AP63.C466

"El embrujador" por Cesáreo Bernaldo de Quirós (*Prensa*, Buenos Aires, 1 en. 1932, sec. 2, 1 p., 1 il. in color). [3360]

Color-plate of a typical gaucho character.

DLC

Emilio Caraffa (*Anuario plástica* 1939. Buenos Aires. Plástica. 1940. p. 62, 1 il.) [3361]

Brief biographical notice of a painter who exhibited in the Banco nacional.

N9.A37 1939

Esculturas por Israel Hoffmann. Buenos Aires. 1938. 18 p., 42 il. [3361a]

A collection of fairly good reproductions of the artist's portrait busts preceded by excerpts from the Buenos Aires critics.

NN.MMo

———. Paraná. 1940. 20 p., 42 il. [3361b]
NB339.H6A43

España, José de. Alfredo Guido. Colección artistas argentinos, no. 2. Buenos Aires. Peuser. 1941. 8 p., 24 il., 1 color. [3362]

A handsome monograph on the painter's work with brief text in both Spanish and English.

ND339.G8E8

Estarico, Leonard. Emilio Pettoruti. Milan. Il milione. 1940. 50 p., 36 il. [3363]

A monograph which includes an essay on the art of Pettoruti (here printed in French) and a good collection of illustrations, including an historical group. A 6 page bibliography gathers in all the periodical articles.

DLC

———. Emilio Pettoruti; brújula de la pintura argentina (*Revista de arte*, Santiago de Chile, v. 2, no. 11, 1936, p. 24-29, 4 il.) [3364]

On the role of this cubist as an innovator.

N7.R37

Exhibition of the works of the Argentine painter Benito Quinquela Martín. Buenos Aires. A. García. 1926. 16 p., 14 il. [3365]

Excellent, large photographs, with a catalog list and a biographical notice by Camille Maclair.

ND339.Q46A3

F., L. Artistas de 1910 en el Museo municipal de bellas artes (*Forma*, Buenos Aires, no. 14, jul.-ag. 1939, p. 6, 2 il.) [3366]

Notice of a group of paintings exhibited at the Museo municipal of Buenos Aires, in conformity with their aim of gathering the antecedents of modern Argentine art.

Francés, José. La exposición argentina (*Raza española*, Madrid, v. 8, no. 87-88, mar.-abr. 1926, p. 55-66, 5 il.) [3367]

Critique of the Salón universitario of Argentine painters, shown at Amigos del arte, Madrid. There are interesting paintings reproduced of Alfredo Guido, Gramajo Gutiérrez, and Emilio Centurión.

AP60.R15

Gascó Contell, Emilio. José A. Merediz, peintre argentin (*Revue de l'Amérique latine*, Paris, v. 15, no. 73, jan. 1928, p. 70-72, no il.) [3368]

Brief mention of a painter in every respect European.

F1401.R45

Gauchío de 1830 (*Prensa*, Buenos Aires, 1 en. 1934, sec. 2, 1 p., 1 il., color). [3369]

A fresco by Alfredo Guido at the Museo nacional de bellas artes.

DLC

Godoy Alcayaga, Lucila (*Gabriela Mistral, pseud.*) Norah Borges (*Romance*, México, v. 1, no. 12, 15 jul. 1940, p. 7 & 20, 1 il.) [3369a]

An interpretation by a Chilean poet of

- the delicate and feminine art of an Argentine painter.
- DLC
- González Lanuza, Eduardo.** Horacio Butler. *Monografías de arte americana; serie argentina, no. 1.* Buenos Aires. Losada. 1941. 35 p., 32 il., 1 color. [3370]
A brief critical text is followed by an excellent bibliography and a series of typical reproductions. Small format. ND339.B8G6
- González Lanuza de Bustinza, M. Eva.** El pintor argentino, Benito Quinquela Martín. Buenos Aires. Asociación euritmia. 1937. 45 p., 4 il. [3371]
A lecture on the art of a contemporary painter of the wharfs of Buenos Aires. ND339.Q46G6
- Gregorio López Naguil, the Gustave Doré of Argentina** (*Argentina*, New York, v. 2, no. 10, p. 4 & 14-15, 3 il.) [3372]
- Grupo Orion; segunda exposición realizada en Amigos del arte** (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 64, 1 il.) [3373]
Review of the showing of the most emancipated group of younger painters. N9.A37 1940
- Gutiérrez, Ricardo.** La obra y el hombre. Buenos Aires. Dirección nacional de bellas artes. 1937. 261 p., no il. [3374]
Contains essays on a group of classic Argentine artists including E. Sívori, E. de la Cárcova, Jorge Bermúdez and Fernando Fader (p. 187-232).
- . Un pintor argentino: Fernando Fader (*Prensa*, Buenos Aires, 15 nov. 1936, 1 p., 5 il.) [3375]
Another popular account of the great impressionist who died in 1931.
- DLC
- Hallam-Hipwell, Hermine.** International art news; Argentine; Aurora de Pietro de Torras (*Studio*, London, v. III, no. 517, apr. 1936, p. 235, 1 il.)
Idem (*London studio*, New York, v. 11, no. 61, apr. 1936, p. 235, 1 il.) [3376]
Criticism of a current exhibition at the Amigos del arte, Buenos Aires. N1.S9
- . Notes; Buenos Aires; Jorge Bermúdez (*Studio*, London, v. 94, no. 414, sept. 1927, p. 218-221, 2 il.) [3377]
An estimate of the art of a painter of Argentine types, on the occasion of his death. N1.S9
- . Notes; Buenos Aires; Roberto Hosmann (*Studio*, London, v. 90, no. 392, nov. 1925, p. 330-331, 4 il.) [3378]
Pencil drawings, made in Europe by an Argentine. N1.S9
- . Paintings by Francisco Vidal (*Studio*, London, v. 106, no. 487, oct. 1933, p. 228-230, 3 il.) Idem (*London studio*, New York, v. 6, no. 31, oct. 1933, p. 228-230, 3 il.) [3379]
An estimate of Vidal's worth, as an independent artist who learns from the great traditions. N1.S9
- Hell, Heinz.** F. Molina Campos, der maler des gaúcho and seiner welt (*Lasso*, Buenos Aires, v. 4, no. 2, aug. 1936, p. 95-98, 3 il.) [3380]
An interview with the well known caricaturist. F2801.L36
- Herrero, Antonio.** El arte moderno; Emilio Pettoruti (*Nosotros*, Buenos Aires, v. 20, no. 208, set. 1926, p. 99-104, no il.) [3381]
Essay on Pettoruti and his art: "subjectivism" as a regenerating force. AP63.N6
- Hispanic society of America.** List of paintings by Cesáreo Bernaldo de Quirós; gaúcho life in Argentina (province of Entre Ríos) 1850-1870, exhibited at the Hispanic society of America. New York. 1932. 4 p., 1 il. [3382]
Check list of the paintings; no text. See item 3342. ND339.Q5H53
- El homenaje al pintor argentino Cesáreo Bernaldo de Quirós** (*Revista de arquitectura*, Buenos Aires, v. 23, no. 204, dic. 1937, p. 556, 1 il.) [3383]
Notable for a large illustration of an allegorical panel by the painter. NA5.R37

Hurtado, Leopoldo. Lino Spilimbergo. Monografías de arte americano; serie argentina, no. 2. Buenos Aires. Losada. 1941. 30 p., 32 il., 1 color.

[3384

Excellent reproductions; bibliography; brief text.

ND339.S6H8

Inman, Samuel Guy. Latin America trusts us now (*Survey Graphic*, New York, v. 30, no. 3, mar. 1941, p. 143-144 & 212-213, no il.)

[3385

On p. 144, a few paragraphs on Quinquela Martín and his studio in La Boca.

HV1.S82

Italo Botti (*Lasso*, Buenos Aires, v. 5, no. 7, jan. 1938, p. 456-458, 5 il.)

[3386

An impressionist painter of Cordoba.

F2801.L36

Jorge Bermúdez; "the painter of a race in a land of evocation" (*Bulletin of the Pan American union*, Washington, v. 61, no. 8, aug. 1927, p. 778-781, 6 il.)

[3386a

"In part translated and compiled from *Plus ultra*, Buenos Aires, 31 dic. 1926". Catamarcan types by a pupil of Zuloaga; evaluation of his art.

F1403.B955

K., G. Las pinturas decorativas de Francisco A. de Santo para la Casa del pueblo de La Plata (*Claridad*, Buenos Aires, v. 13, no. 285, en. 1935, 2 p., 5 il.)

[3386b

A group of 5 murals under strong Rivera influence.

AP63.C466

K., F. L. Paintings of modern industry (*Survey*, New York, v. 60, no. 11, sept. 1928, p. 537-539, 1 il.)

[3387

On the work of Benito Quinquela Martín.

HB1.S2

Lerena Acevedo, Raúl. Vida y obra de Alejandro Christophersen (*Revista nacional*, Montevideo, v. 1, no. 3, mar. 1938, p. 412-423, 9 il.)

[3388

An official architect of Buenos Aires is here revealed as a painter as well.

F2801.R46

Lozano Moujan, José María. Les décorations murales de M. et Mme. Soto

Acebal à Buenos Aires (*L'art et les artistes*, Paris, v. 29, no. 151, nov. 1934, p. 48-50, 3 il.)

[3389

Decorative murals by Jorge and María de Soto Acebal.

N2.A5

Mañach, Jorge. Una imagen humorística de la Pampa (*Revista hispánica moderna*, New York, v. 5, no. 1, 1939, p. 89-92, 4 il.)

[3390

A Cuban writer on the relation of Molina Campos to the gaucho in art.

PQ6001.R47

Méndez Casal, Antonio. La pintura argentina en el VII salón de otoño (*Raza española*, Madrid, v. 9, no. 105-106, set.-oct. 1927, p. 74-85, 4 il.)

[3391

Late Argentine impressionism: Larrañaga, García-Camio, Cattadini and Ramangé.

AP60.R15

Miri, Hector F. Benito Quinquela Martín; su personalidad artística (*Claridad*, Buenos Aires, v. 15, no. 304, ag. 1936, 5 p., 4 il.)

[3392

This painter of the port of Buenos Aires is rated with Rivera and Orozco as the supreme painters of American labor.

AP63.C466

———. Benito Quinquela Martín, su personalidad artística (*Repertorio americano*, San José de Costa Rica, v. 33, no. 12, 27 mar. 1937, p. 185-186, 3 il.)

[3393

Reprint of item 3392.

F1541.R43

Navidad 1940 (*Saber vivir*, Buenos Aires, v. 1, no. 5, dic. 140, 9p. 26-32, 7 il., color).

[3395

Colored reproductions of Christmas paintings by Manuel Ángeles Ortiz, Juan A. Ballester Peña, Antonio Berni, Alberto Lagos, Jorge Larco, Ernesto Scotti, and Raúl Soldi. No text.

AP63.S14

Nuestros artistas plásticos; el pintor Gastón Jarry (*Prensa*, Buenos Aires, 27 abr. 1941, sec. 4, p. 2, 8 il.)

[3396

Brief biographical notes on and illustrations of the work of Gastón Jarry including a mural in the building of the

- Ministry of treasury (Ministerio de hacienda de la nación).
DLC
- Nuestros artistas plásticos; la pintora Elisa Bosch Alvear** (*Prensa*, Buenos Aires, 1 jun. 1941, se5, p. 2, 9 i.c 1.) [3397]
Brief biographical notes on Elisa Bosch Alvear.
DLC
- Nuestros pintores** (*Prensa*, Buenos Aires, 28 abril 1929, sec. 4, 1 p., 10 il.) [3398]
Photographs of Antonio Alice, Alfredo Guido and others at work.
DLC
- Nuestros pintores plásticos; el pintor Antonio Berni** (*Prensa*, Buenos Aires, 22 jun. 1941, sec. 4, p. 2, 8 il.) [3399]
Biographical notes on the painter Antonio Berni with illustrations of his paintings and watercolors.
DLC
- La obra del pintor Antonio Alice** (*Prensa*, Buenos Aires, 12 feb. 1933, sec. 4, 1 p., 8 il.) [3400]
Photographs.
DLC
- Obras de Fernando Pascual Ayllon** (*Prensa*, Buenos Aires, 23 ab. 1939 sec. 2, 1 p., 2 il., color.) [3401]
Large reproductions of his oil *Haystacks* and colored woodcut *Mill*.
DLC
- Obras del pintor Fidel de Lucía** (*Prensa*, Buenos Aires, 15 en. 1939, 1 p., 9 il.) [3402]
Director of the Academia provincial de bellas artes in Mendoza; his specialty is the Andean landscape.
DLC
- Las obras pictóricas de Antonio Barni** (*Prensa*, Buenos Aires, 18 set. 1938, sec. 4, 1 p., 6 il.) [3403]
Photographs and a paragraph of biography.
DLC
- "Orion" en nuestra casa** (*Forma*, Buenos Aires, no. 15, sept.-nov. 1939, p. 7, 2 il.) [3404]
Notice of the showing of pictures by a group of young artists, in the rooms of the Sociedad argentina de artistas plásticas.
- Pagano, José León.** Antonio Pedone (*Nación*, Buenos Aires, 17 sept. 1939, sec. 2, p. 1, 3 l.) [3405]
Criticism of an Italian painter naturalized in Argentina.
F2508.N13
- . Aquiles Badi (*Nación*, Buenos Aires, 25 feb. 1940, sec. 2, p. 1, 3 il.) [3406]
A valuable criticism.
F2501.N13
- Una página inédita de Joaquín V. González sobre el cuadro de Antonio Alice "Los constituyentes de 1853"** (*Prensa*, Buenos Aires, 23 ab. 1933, sec. 2, 1 p., 6 il.) [3407]
Interview with the painter concerning the subject, documentation, etc.
DLC
- Paintings of gaucho life in Argentina** (*Bulletin of the Pan American union*, Washington, v. 66, no. 3, mar. 1932, p. 172-179, 4 il.) [3408]
Review of the exhibition of paintings by Cesáreo Bernaldo de Quirós, with biographical data; largely a summary of Christian Brinton's publication (item 3342).
F1403.B955
- Paris, Musée national du Luxembourg.** Exposition de Cesáreo Bernaldo de Quirós. Paris. 1931. [3409]
Lecture by Alfonso Merry del Val y Zulueta.
MH
- Payró, Julio E.** Crítica de arte (*Sur*, Buenos Aires, v. 8, no. 50, nov. 1938, p. 81-86, no il.) [3410]
Notes on Badi, Pettoruti and Spilimbergo.
AP63.S85
- . Horacio Butler (*Sur*, Buenos Aires, v. 10, no. 83, ag. 1941, p. 89-93, no il.) [3411]
On the painter's Tigre landscapes.
AP63.S85
- . Raúl Soldi; Demetrio Urruchúa (*Sur*, Buenos Aires, v. 8, no. 48, set. 1938, p. 71-74, no il.) [3412]
Exhibition notes on the work of two artists.
AP63.S85
- Pérez-Valiente de Moctezuma, Antonio.** Alejandro Sirio, definición de su

- arte (*Nosotros*, Buenos Aires, v. 1, no. 3, jun. 1936, p. 300–308, 2 il.) [3413
Interpretation of the life and work of a modern *costumbrista*.
AP63.N6
- . Oleos de Emilio Pettoruti (*Nosotros*, Buenos Aires, sept. 1940–jun. 1941, v. 6, no. 54–63, p. 272 & 276). [3414
- . Paisajes de Italo Botti (*Nosotros*, Buenos Aires, set.–oct. 1939, 4 p., no il.) [3415
AP63.N6
- . Paisajes de José Malanca (*Nosotros*, Buenos Aires, ag. 1939, 3 p., no il.) [3416
AP63.N6
- Pettoruti, Emilio.** El arte de Domingo Pronato (*David*, Montevideo, v. 3, no. 19–20, nov.–dic. 1940, p. 5, no il.) [3417
A distinguished Argentine painter of abstractions praises the nationalism of his colleague, Pronato, a landscape painter.
- . Arte nuevo (*Forma*, Buenos Aires, v. 5, en. 1938, p. 4, no il.) [3418
Creed of an Argentine cubist: “los artistas modernos violentan la forma, precisamente para alcanzar lo más puro en expresión”.
DLC
- Pinturas de Fernando Fader.** Biblioteca de artistas argentinos. Buenos Aires. Nordiska. 1933. 9 p., 44 il., 2 color. [3419
A handsome edition of the works of the great impressionist with a short introductory text by Enrique Prins.
ND339.F3A3 1933
- Pioneer gaucho days** (*National geographic magazine*, Washington, v. 64, no. 10, oct. 1933, p. 449–491, 8 il., color). [3420
Reproductions of paintings by Cesáreo Bernaldo de Quirós.
G1.N27
- Portal, Magda.** Norah Borges (*Forma*, México, v. 2, no. 7, 1928, p. 8–9, 3 il.) [3421
Some notes on an Argentine draughtsman strongly under the influence of Picasso and Marie Laurencin.
- Ramis, Togores R.** Francisco Bernareggi y su obra (*Nosotros*, Buenos Aires, v. 14, no. 134, jul. 1920, p. 374–377, no il.) [3422
A painter of Mallorcan landscapes.
AP63.N6
- Rinaldini, Rinaldo.** Al márgen de un elogio (*Nosotros*, Buenos Aires, v. 14, no. 132, mayo 1920, p. 253–256, no il.) [3423
Early mention of the painter Gramajo Gutiérrez.
AP63.N6
- Romero Brest, Jorge.** Emilio Pettoruti; vida artística en la Argentina (*Romance*, México, v. 1, no. 16, 15 set. 1940, p. 7 & 11, 3 il.) [3424
A sound appraisal of an important abstract painter of Argentina.
DLC
- . Índice arbitrario de la pintura argentina actual para un turista desprevenido (*Saber vivir*, Buenos Aires, v. 1, no. 10, mayo 1941, 14 il.) [3425
Valuable discussion of contemporary paintings by Argentine artists in the collections of the Museo nacional and Museo municipal de bellas artes, Buenos Aires.
AP63.S14
- Ronaldo, Herminio Héctor.** El pintor Roberto Azzoni (*Claridad*, Buenos Aires, v. 13, no. 282, oct. 1934, 3 p., no il.) [3426
A brief but keen description of his style.
AP63.C466
- Rossi, Attilio.** Clément Moreau (*Argentina gráfica*, Buenos Aires, v. 5, no. 53, nov. 1940, p. 6–9, 9 il.) [3427
On a contemporary artist who divides his time between political caricatures and drawings and paintings of the humble people in Argentina.
Z119.A72
- Rossi, Attilio.** Emilio Pettoruti en la Galería Nordiska (*Sur*, Buenos Aires, v. 6, no. 25, oct. 1936, p. 94–96, no il.) [3428
Exhibition notes.
AP63.S85
- . Héctor Basaldúa; Juan del Prete (*Sur*, Buenos Aires, v. 7, no. 39,

- dic. 1937, p. 86-89, no il.) [3429]
 Reviewing two exhibitions.
 AP63.S85
- . Sal6n de pintores argentinos en Amigos del arte (*Sur*, Buenos Aires, v. 6, no. 25, oct. 1936, p. 90-94, no il.) [3430]
 Exhibition notes.
 AP63.S85
- San Francisco, Panama-Pacific international exposition, 1915.** Exposici6n universal de San Francisco de California; secci6n bellas artes; cat6logo de la sala argentina. 1915. p. 6, no il. [3431]
 Catalog of the 75 Argentine paintings sent to the San Francisco fair of 1915.
- San Mart6n en Boulogne - sur - Mer** (*Prensa*, Buenos Aires, 25 mayo 1932, sec. 2, 1 p., 1 il., color). [3432]
 Large reproduction of a painting by Antonio Alice at the Instituto Bernasconi, Buenos Aires.
 DLC
- Sartoris, Alberto.** Pettoruti (*Origini*, Roma, mag. 1940, p. 13-14, 2 il.) [3433]
 Appreciative estimate of his art.
- Spanish and Argentine art in Washington** (*Bulletin of the Pan American union*, Washington, v. 59, no. 3, mar. 1925, p. 265-272, 6 il.) [3434]
 A Washington exhibition (with a Spanish painter) of Tito Cittadini, an Argentine impressionist whose painting was mainly done in Mallorca.
 F1403.B955
- Spika, Jorge Ra6l.** La pintura en el sal6n (*Revista de arquitectura*, Buenos Aires, v. 23, no. 202, oct. 1937, p. 462-463, 3 il.) [3435]
 General remarks.
 NA5.R37
- Talbot, Cornelia Brackenridge.** Contemporary Argentine painting; from a tourist's notebook (*American magazine of art*, Washington, v. 12, no. 11, nov. 1921, p. 379-384, 6 il.) [3436]
 Very cursory comments on Argentine artists. Hector Nava, Emilio Centuri6n, Carlos Ripamonte, Alfredo Guido, Ces6reo Bernaldo de Quir6s are illustrated.
 N1.M25
- Torre, Guillermo de la.** Nuevos pintores argentinos (*Sur*, Buenos Aires, v. 1, no. 1, ver. 1931, p. 182-192, 4 il.) [3437]
 Interesting remarks about Lino Spilimbergo, Hector Basald6a, Emilio Pettoruti, and Norah Borges. Good illustrations.
 AP63.S85
- Valerio, Edith.** Benito Quinquela Mart6n, self-taught artist (*Studio*, London, v. 92, no. 402, sept. 1926, p. 162-165, 4 il.) [3438]
 Review of a one-man show in Paris; biographical and critical.
 N1.S9
- Valores b6sicos; M6ximo C. Maldonado, una expresi6n nacional.** La Plata. F. F. Santi. 1938. 27 p., 16 il. [3439]
 An appreciative pamphlet, on an Argentine painter, with a discourse by Victor Nigoul, and quotations from various other critics.
- Villareal, Enrique.** Ces6reo B. de Quir6s (*Prensa*, Buenos Aires, 17 mayo 1931, sec. 2, 1 p., 4 il.) [3440]
 A general article of an appreciative nature.
 DLC
- Die zeichnungen des argentinischen malers Scotti** (*Lasso*, Buenos Aires, v. 3, no. 9, jan. 1936, p. 416-421, 8 il.) [3441]
 Flamboyant portrait groups; brief text.
 F2801.L36
- Zu den bildern des argentinischen malers Jos6 Martorell** (*Lasso*, Buenos Aires, v. 3, no. 7, jan. 1936, p. 320-324, 6 il.) [3442]
 Good photographs and brief text of the genre portraits of mountaineers.
 F2801.L36

Sculpture

- Algunas de las figuras aleg6ricas para el nuevo edificio del Consejo deliberante de la capital federal** (*Prensa*, Buenos Aires, 21 mayo 1931, 1 p., 12 il.) [3443]
 Sculpture by Troiano Troiani, Luis Perloti and others.
 DLC

Algunas de las últimas obras del escultor Alberto Lagos, que realiza una exposición en los salones de Amigos del arte (*Prensa*, Buenos Aires, 14 ag. 1932, sec. 4, 1 p., 11 il.) [3444]
Photographs.

DLC

Amador, Fernán Félix de. Esculturas de Pedro Tentí (*Revista de arquitectura*, Buenos Aires, v. 26, no. 236, ag. 1940, p. 456-457, 2 il.) [3445]
Short appreciation, reprinted from *Prensa*, Buenos Aires (24 ag. 1940).

NA5.R37

Buenos Aires, Museo nacional de bellas artes. Exposición José Fioravanti. Buenos Aires. Impresora argentina. 1935. 63 p., 5 il. [3446]
Catalog of the work of an outstanding contemporary sculptor, with excerpts from the criticisms of his Paris exhibition.

NB339.F5B8

Un escultor argentino en Madrid (*Prensa*, Buenos Aires, 27 jul. 1930, sec. 3, 1 p., 6 il.) [3447]
Brief comments on Agustín Riganelli.

DLC

El escultor Torcuato Tasso (*Prensa*, Buenos Aires, 12 en. 1930, sec. 4, 1 p., 10 il.) [3448]
Photographs of the work of a romantic Spanish sculptor long resident in Argentina.

DLC

Escultores de las Américas; Félix Pardo de Tavera (*Boletín de la Unión panamericana*, Washington, v. 45, no. 1, jul. 1917, p. 58-66, 9 il.) [3449]
Biographical notes, with illustrations, of the decorative sculpture of a Philippine long resident in Argentina.

F1403.B957

Estarico, Leonardo. Antonio Sibellino en el aposento de la plástica (*Compás*, Buenos Aires, no. 1, ag. 1936, p. 3-5, 3 il.) [3450]
General remarks on the meaning of art.

DLC

Fariña Núñez, Eloy. Posibilidad de una escultura guaraní (*Prensa*, Buenos Aires, 25 dic. 1927, sec. 2, 1 p., 4 il.) [3451]
The sculpture of Amado Puyo based

on Guaraní Indian types and mythology.

DLC

Félix Pardo de Tavera (*Bulletin of the Pan American union*, Washington, v. 45, no. 5, nov. 1917, p. 651-659, 9 il.)

3452

Translated from item 3449.

Francés, José. El escultor argentino José Fioravanti (*El año artístico*. Madrid. Mundo latino. 1925. p. 108-111, 1 il.) [3452a]
Review of an exhibition, with some biographical information.

N7108.F7

George, Waldemar. J. Fioravanti (*Art et décoration*, Paris, v. 63, dec. 1934, p. 465-469, 5 il.) [3453]
Excellent detailed photographs of his sculpture.

N2.A45

Hoffman, Israel. Esculturas. Buenos Aires. 1938. 18 p., 42 il. [3454]
A collection of fairly good reproductions of the artist's portrait busts preceded by excerpts from the Buenos Aires critics.

NNMMo

Lanz, Pedro P. La escultura en el Salón (*Revista de arquitectura*, Buenos Aires, v. 23, no. 202, oct. 1937, p. 464-465, 2 il.) [3455]
Rather derogatory comments, depreciating the quality of the year's sculpture.

NA5.R37

———. El monumento a Roque Sáenz Peña de José Fioravanti (*Revista de arquitectura*, Buenos Aires, v. 22, no. 190, oct. 1930, p. 499-502, 4 il.) [3456]

Good photographs and a descriptive text.

NA5.R37

Laprade, Jacques de. José Fioravanti au Jeu de Paume (*Beaux-arts*, Paris, v. 73, no. 101 7 c.de 9134, p. 1, 1 il.) [3457]

Brief, flattering mention.

N2.B35

Mausoleos de próceres argentinos, detalles escultóricos (*Prensa*, Buenos Aires, 26 mayo, 1940, sec. 4, 1 p., 7 il.) [3458]

Fine details of monuments among which are the Rivadavia tomb by Yrurtia and that of Belgrano by Héctor Ximénez.

DLC

Méndez Casal, Antonio. La obra del escultor argentino Agustín Riganelli (*Raza española*, Madrid, v. 12, no. 137-138, mayo-jun. 1930, p. 63-70, 4 il.)

[3459]

Some neo-classic heads by a contemporary Argentine.

AP60.R15

Monumento a los fundadores de Bahía Blanca (*Prensa*, Buenos Aires, 19 oct. 1930, sec. 4, 1 p., 7 il.)

[3460]

Excellent details of a monument by César Sforza.

DLC

El monumento a Rivadavia del escultor Rogelio Yrurtia (*Prensa*, 20 oct. 1929, sec. 4, 1 p., 7 il.)

[3461]

Photographs.

DLC

El monumento a Rivadavia ejecutado por el escultor Rogelio Yrurtia y que se inaugurará próximamente en la plaza Onze de setiembre de esta capital (*Prensa*, Buenos Aires, 25 ag. 1932, sec. 2, 1 p., 6 il.)

[3462]

Photographs.

DLC

Noted Latin American sculptors: Pablo Tosto of Argentina; Clotilde Zanetti of Chile (*Bulletin of the Pan American union*, Washington, v. 63, no. 3, mar. 1929, p. 252-259, 5 il.)

[3463]

Biographical facts about two sculptors of monuments, condensed and compiled by Anyda Marchant from the periodicals, *Argentina* and *Chile* (nov. and dec. 1928).

F1403.B955

Nuestros artistas plásticas; Octavio Fioravanti, pintor y escultor (*Prensa*, Buenos Aires, 23 mar. 1941, sec. 4, p. 2, 11 il.)

[3464]

Brief biographical sketch of painter and sculptor, Octavio Fioravanti, with reproductions of his work.

DLC

Nuestros escultores (*Prensa*, Buenos Aires, 9 jun. 1929, sec. 4, 1 p., 10 il.)

[3465]

Photos of 10 sculptors at work, including Troiano Troiani, César Sforza, and Alfredo Bigatti.

DLC

La obra del escultor Máximo Carlos Maldonado (*Prensa*, Buenos Aires, 30 jul. 1939, sec. 4, 1 p., 8 il.)

[3466]

A well known modern animal sculptor.

DLC

Obras escultóricas del artista Horacio Juárez (*Prensa*, Buenos Aires, 5 feb. 1939, sec. 4, 1 p., 8 il.)

[3467]

A native of Córdoba, he here shows archaic reliefs and female nudes.

DLC

Pablo Curatella Manes (*Forma*, Buenos Aires, no. 15, sept.-nov. 1939, p. 1, 2 il.)

[3468]

Critique of the work of an Argentine sculptor working in Paris.

Paris, Musée du jeu de paume. Exposition de sculptures monumentales de José Fioravanti. Paris. Gauthier-Villars. 1934. 16 p., 16 il.

[3469]

Figures and high reliefs from the monuments of Nicolás Avellaneda and Roque Sáenz Peña.

NB339.F5P3

Payró, Julio E. Alfredo Bigatti. Colección Artistas argentinos, no. 1. Buenos Aires. Plástica. 1941. 8 p., 28 il.

[3470]

A monograph on one of Argentina's contemporary sculptors. Two pages of appreciative text are followed by a full biographical note; both are printed in Spanish and English. Illustrations are excellent, including details.

NB339.B5P3

Prins, Enrique. Yrurtia. Monografías de artistas argentinos, no. 1. Buenos Aires. Academia nacional de bellas artes. 1941. 36 p., 65 il.

[3471]

A short biographical and critical text (Spanish, French, and English) introduces the excellent plates in the first of a new series of definitive monographs on Argentine artists projected by the Academia nacional de Bellas artes. Thorough presentation of an eminent contemporary sculptor.

NB339.Y7P7

Sáenz Peña, C. Muzio. El Sarmiento de Zonza Briano (*Nosotros*, Buenos

Aires, v. 13, no. 117, en 1919, p. 138-144, no il.) [3472]

A diffusive essay on this sculptor's model for a statue of Sarmiento.

AP63.N6

Santa Fe (prov.), Museo provincial de bellas artes "Rosa Galisteo de Rodríguez." Exposición José Fioravanti. Santa Fe. 1940. 16 p., 6 il. [3473]

An exhibition of the work of one of the leading Argentine sculptors as "invitado de honor" of the annual Salon. An interesting seven-page text by Horacio Caillet-Bois, biographical as well as critical.

DLC

Schweizer, Rosaura. Un escultor enterrado; Israel Hoffman (*Nosotros*, Buenos Aires, v. 1, no. 8, nov. 1936, p. 329-335, 3 il.) [3474]

Illustrates a number of classical heads.

AP63.N6

La sculpture architecturale de José Fioravanti (*Beaux-arts*, Paris, v. 73, no. 76, 15 juin 1934, p. 2, 2 il.) [3475]

Notice of a Paris exhibition.

N2.B35

Talbot, Cornelia Brackenridge. Algunas obras de escultura argentina contemporánea (*Boletín de la Unión panamericana*, Washington, v. 55, no. 10, oct. 1922, p. 392-396, 6 il.) [3476]

Translated from the *American magazine of art*, Washington (item 3477).

F1403.B957

———. Contemporary Argentine sculpture; from a tourist's notebook. (*American magazine of art*, Washington, v. 12, no. 12, dec. 1921, p. 414-418, 7 il.) [3477]

An unimportant half-page comment, followed by illustrations of Lola Mora, José Fioravanti, Oliva Navarro, Alberto Lagos, and Rogelio Yrurtia.

N1.M25

———. Some contemporary Argentine sculpture (*Bulletin of the Pan American union*, Washington, v. 55, no. 3, sept. 1922, p. 269-273, 6 il.) [3478]

Reprinted from *American magazine of art*, Washington, 1921 (item 3477).

F1403.B955

BOLIVIA

Gerstmann, Roberto. Bolivia. Paris. Braun. 1928. 150 il. [3479]

Photographs of the Bolivian scene, with very brief notes in Spanish, German and English.

F3313.G38

High Lights of the Peruvian and Bolivian Andes (*National geographic magazine*, Washington, v. 51, no. 2, feb. 1927, p. 219-234, 16 il., color). [3480]

Indian costumes of Bolivia and Peru.

G1.N27

Overbeck, Alicia O'Reardon. Bolivia, land of fiestas (*National geographic magazine*, Washington, v. 56, no. 5, nov. 1934, p. 645-660, 17 il.) [3481]

Photographs of dancers in costume.

G1.N27

Painting

Asís, Amador de. The art of Gil Coimbra (*Bolivia*, New York, may-june 1940, p. 9-13, il.) [3482]

A Bolivian painter who finds inspiration in the Bolivian scene.

HC181.B6

A Bolivian artist and innovator; Roberto Guardia Berdecio (*Bolivia*, New York, v. 8, no. 2, jan.-feb. 1941, p. 10-12, 5 il.) [3483]

Description of the methods and aims of a young painter who worked with Siqueiros in Mexico and New York.

HC181.B6

Cecilio Guzmán de Rojas (*Diario*, La Paz, 21 feb. 1936, 1 p.) [3483a]

Paintings of the Chaco war by the director of the Academy of fine arts.

Díez de Medina, Fernando. Über bolivianische malerei (*Ibero-amerikanisches rundschau*, Hamburg, v. 2, 1936, p. 90-92). [3483b]

F1401.I25

Dorado Chopitea, Carlos. Indoamerican art (*Bolivia*, New York, jul.-aug. 1941, p. 10-14, il.) [3483c]

A good article on the indigenist school in Bolivia.

HC181.B6

Iturralde de Chinel, Luis de. Motivos indigenistas en pintores bolivianos

(*Paisajes y voces de la estampa boliviana*. Lima. E. Bustamante y Ballivián. 1940.) [3484]

An essay principally on the work of four Bolivian painters: David Crespo Gastelú, Gil Coimbra, Cecilio Guzmán de Rojas, Jorge de la Reza.

Lange, Francisco Curt. Guzmán de Rojas, el pintor de la masacre del Chaco (*Boletín latinoamericano de música*, Montevideo, v. 3, 1937, p. 201–202, il.) [3485]

Introduction to paintings made during the Chaco war, and the role of the artist in contemporary events.

ML119.B64

Orosco, Germán. La vida y el alma indígenas vistas por un pintor (*Revista geográfica americana*, Buenos Aires, v. 14, no. 82, jul. 1940, p. 41–44, 5 il.) [3485a]

The Indian paintings of Gil Coimbra.

G1.R4

Salinger, Jehanne Biétry. Bolivia speaks in the art of Antonio Sotomayor (*Bulletin of the Pan American union*, Washington, v. 67, no. 1, jan. 1933, p. 16–20, 5 il.) [3486]

A critical and biographical note on a painter of Bolivian Indian life.

F1403.B955

Savoie, Paul. Bolivianism in art as portrayed by Cecilio Guzmán de Rojas (*Bolivia*, New York, v. 8, no. 6, sept.–Oct. 1941, p. 14–17, 5 il.) [3487]

A statement of the faith in naturalistic art, rather vague in definition.

HC181.B6

Sculpture

Marina Núñez del Prado; a Bolivian sculptress (*Bulletin of the Pan American union*, Washington, v. 75, no. 7, jul. 1941, p. 397–401, 7 il.) [3488]

A brief biographical and critical note, well illustrated.

F1403.B955

Pan American union. Bolivian sculptures by Marina Núñez del Prado. Washington. n. d. 2 p., 1 il. [3489]

List of an exhibition of 23 wood and terra-cotta sculptures, with the briefest biographical data.

DLC

Watson, Jane. A sculptor from Bolivia (*Magazine of art*, Washington, v. 34, aug.–sept. 1941, p. 375–377, 5 il.) [3490]

The exhibition of Marina Núñez del Prado at the Pan American union; general critique.

N1.M25

BRAZIL

Andrade, Oswaldo de (filho). Primeiro e segundo Salão de maio (*RASM*, São Paulo. 1939. 3 p., no il.) [3491]

A philosophical commentary on the first May salons in São Paulo, and their influence.

N5030.S4

Anísio, Pedro. Do Salão dos independentes para o Salão de maio (*Planalto*, São Paulo, v. 1, no. 7, 15 ag. 1941, p. 1–6, 5 il.) [3492]

He brings to the attention of São Paulo the promising school of Recife whose members, scattered about the world, include: Luís Soares, Hélio Feijó, Agostinho Rodrigues, Cícero Dias, Moacir de Oliveira, Percy Lau. He proposes an exhibition of their work in São Paulo, perhaps at the Salão de Maio.

DLC

Argentine republic, Dirección nacional de bellas artes. Salón anual de artes plásticas, XXVII. Buenos Aires. 1937. [3493]

See item 3162.

Artes, João das. Salao nacional de bellas artes (*Bellas artes*, Rio de Janeiro, v. 5, no. 51–52, ag.–set., 1939, p. 1–4, 24 il.) [3494]

A detailed account of the annual Salon, well illustrated.

DLC

Belas artes (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 80, dez. 1941, p. 42–43, 4 il.) [3495]

Brief review of some outstanding events of the year.

AP66.16

Belém, Pará. Salão oficial de belas artes, I, setembro 1940. Belém. 1940. 5 p., no il. [3496]

Unillustrated catalog of an official exhibition.

DLC

Brazil, Instituto brasileiro de geografia e estatística. Brazil, 1938; a new survey of Brazilian life. Rio de Janeiro. 1939. 424 p., il. [3497]
A compendium of information about every phase of contemporary Brazilian life, including short articles on *Museums* and on *Painting*.

HC187.A52 1938

Brazil, Instituto nacional de estudos pedagógicos. Pavilhão do Brasil na Exposição histórica do mundo português. Lisboa. Neogravura. 1940. 70 p., 63 il. [3498]
A handsome album of large photographs of the Brazilian pavilion at the Lisbon exposition of 1940, and of its fine arts section.

Brazil, Ministerio de educação e saúde. Salão nacional de belas artes, I-XLVII; catalogo. Rio de Janeiro. Museu nacional de belas artes. 1884-1941. il. [3498a]
See item 107 for the catalogs of the national Salon.

Campofiorito, Quirino. O Salão nacional de belas artes (*Bellas artes*, Rio de Janeiro, v. 6, no. 61-62, ag.-set. 1940, p. 1-4, 14 il.) [3499]
Detailed review of the annual Salon.

DLC

———. O Salão nacional de bellas artes (*Bellas artes*, Rio de Janeiro, v. 4, no. 43-44, nov.-dez. 1938, p. 1-4, 18 il.) [3500]

Detailed review of the annual salon, room by room.

DLC

Costa, João Anygone. A inquietação das abelhas; o que pensam e o que dizem os nossos pintores, escultores, architectos e gravadores, sobre as artes plásticas no Brazil. Rio de Janeiro. Pimenta de Mello. 1927. 298 p., 52 il., 5 color. [3501]
Revealing chats with a whole generation of Rio painters and sculptors.

N6655.A7

Gauthier, Maximilien. La vie artistique au Brésil; un entretien avec Lasar

Segall (*Beaux-arts*, Paris, v. 75, no. 262, 7 jan. 1938, p. 3 & 6, no il.)

[3502]

Lists of names of artists, collectors, museums.

N2.B35

Goycochea, Castilho. Euclides Fonseca, creador de símbolos (*Bellas artes*, Rio de Janeiro, v. 6, no. 57-60, abr.-maio 1940, p. 1-4, 2 il.) [3503]

An essay on the aesthetic implications of his work in painting and sculpture.

DLC

Kelly, Celso. As artes plásticas em 38; centros de atividade artística (*Anuário brasileiro de literatura*, Rio de Janeiro. Irm. Pongetti. 1939. p. 257-265, 9 il.) [3504]

A first rate condensed account of the major activities in all branches of Brazilian art during the year 1938.

PQ9501.A6 1939

Machado, Lourival Gomes. Artes plásticas: mês (*Clima*, São Paulo, v. 1, no. 3, 1941, p. 85-90, no il.) [3505]
He comments on the artistic events of the month of July in São Paulo, principally the exhibition of the youthful Errico Branco, a former pupil of Portinari. Mention is made of the competition of watercolors representing colonial monuments of Embú and São Miguel sponsored by the S.P.H.A.N.

DLC

Martins, Luís. Arte e polémica. Coleção caderno azul, no. 7. São Paulo. Guaíra. 1942. 67 p., 3 il. [3506]
A collection of recent essays on modern art with many references to the work of Sérgio Milliet.

Milliet, Sérgio (S. de Santo Adolfo, pseud.) Primeiro salão de arte da Feira nacional de indústrias (*Planalto*, São Paulo, v. 1, no. 11, 15 out. 1941, p. 1 & 12 & 13, 4 il.) [3506a]

The first showing of progressive Brazilian art at this exposition. The writer takes advantage of this occasion to describe succinctly and with penetration the style of all the important modern painters of São Paulo. (See item 3534).

Música, maestro; caricaturas políticas de Belmonte. São Paulo. Folha da

- manhã. 1940. 104 p., il. [3506b
Political cartoons by Benedicto Bastos Barreto.
NC1460.B3A45
- Navarra, Raúl.** Artes plásticas; crônica das exposições (*Revista do Brasil*, Rio de Janeiro, v. 3, no. 30, dez. 1940, p. 87-89, no il.) [3507
Interesting comments on a series of minor exhibitions by young Brazilians and traveling foreigners.
AP66.R55
- Pacheco, Armando.** Existe caricatura moderna no Brasil? (*Dom Casmurro*, Rio de Janeiro, 16 ag. 1941, p. 5; 23 ag. 1941, p. 5; 6 set. 1941, p. 7; 13 set. 1941, p. 5; 27 set. 1941, p. 5, il.) [3508
Interviews presenting such caricaturists as J. Carlos, Nássara, Augusto Rodrigues, Alvarus, and Kalixto on the subject.
- Pederneiras, Raul.** Scenas da vida carioca; álbum I-II. Rio de Janeiro. *Jornal do Brasil*. 1924-1935. il. [3509
- Pôrto Alegre, Instituto de belas artes do Rio Grande do Sul.** Salão de belas artes, Pelotas, I-II; catálogo. Pelotas. Sociedade de cultura artística de Pelotas. 1940-1941. il. [3510
An annual exhibition in Pelotas, which is made up of selections from the Salon in Pôrto Alegre (see item 3511).
Lists of exhibits and a few illustrations.
DLC
- . Salão de belas artes, Pôrto Alegre, I-III; catálogo. Pôrto Alegre. 1939-1941. il. [3511
Brief catalogs of the annual exhibition, listing the exhibitors, their entries, their addresses, and the prizes, with 10 to 25 illustrations. Rules of organization are printed in I and II.
N5030.P65 1939
- Primeiro salão de belas artes do Rio Grande do Sul** (*Anuário brasileiro de literatura*, Rio de Janeiro, 1940, p. 252-257, 7 il.) [3512
The first annual Salon of the state of Rio Grande do Sul, held in Pôrto Alegre 1939. The principal prize was won by Leopoldo Gotuzzo. All the academic painters of Rio were represented.
PQ501.A6
- O XLVII Salão nacional** (*Revista da semana*, Rio de Janeiro, v. 62, no. 38 20 set. 1941, p. 16-17, 6 il.) [3513
Works of J. Pereira B. Neto (sculptor), Presciliano Silva, Hélios Seelinger, Oswaldo Teixeira, Orozco Belém, Bernardino de Souza Pereira (painters).
DLC
- Querino, Manuel.** Artistas bahianos; indicações biográficas. Rio de Janeiro. Imprensa nacional. 1909. 192 p., 40 il. [3514
Important, though cursory, biographical data on painters, sculptors, and wood-workers.
DCU-IA
- RASM; revista anual do Salão de maio.** São Paulo. 1939-1941. no. 1-3, il. [3515
A yearbook of the annual May salon edited by Flávio de Carvalho. It includes the catalog of the exhibition, photographs and biographical notes on many of the artists, and some forty reproductions of the entries. There are also short essays on all the arts in Brazil, and especially in São Paulo, a few of which are listed separately here.
N5030.S4
- Ribeiro, Fléxa.** Año artístico brasileño (*Prensa*, Buenos Aires, 18 en. 1931, sec. 2, 1 p., 7 il.) [3516
Guignard, G. de Albuquerque, E. Carvalho and others briefly described.
DLC
- . A arte decorativa no Brasil (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 22, p. 19-21, 5 il., 1 color.) [3517
On the author's teaching of design in recent years. Very conservative.
AP66.I6
- Rio de Janeiro, Exposição nacional, 1908.** Catálogo de secção de bellas artes. Rio de Janeiro. Nacional. 1908. 28 p., no il. [3518
Merely lists exhibitors and their work, with addresses; previous prize-winners are given brief biographical notes.
- Rubens, Carlos.** Impressões de arte. Rio

de Janeiro. *Jornal do commercio*. 1921. 163 p., no il. [3519]
Short essays on contemporary artists; critical and biographical.

S., C. A. dos. Studio-talk; Rio de Janeiro (*Studio*, London, v. 37, no. 156, mar. 1906, p. 178-179, 4 il.) [3520]
Report of the annual Salon in Rio de Janeiro.

N1.S9

Idem (*International studio*, New York, v. 28, no. 110, apr. 1906, p. 178-179, 4 il.)

N1.I6

O salão de belas artes (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 78, out. 1941, p. 15-19, 13 il.) [3522]
Good photographs of the prize winning paintings and sculpture.

AP66.I6

O salão de belas artes de 1938 (*Anuário brasileiro de literatura*, no. 3. Rio de Janeiro. Irmis. Pongetti. 1939.. p. 266-269, 8 il.) [3523]
More information about the official exhibition of 1938.

PQ9501.A6 1939

O salão de belas artes em 1939 (*Anuário brasileiro de literatura*, Rio de Janeiro, 1940. p. 242-247, 8 il.) [3524]
A collection of photographs of works that won prizes in the Salon of 1939, including the painting by Edson Mota, *O banho do bebê* (*prêmio de viagem ao estrangeiro*) and the nude statue of a young girl, *Despertar* (*prêmio de viagem ao país*). The other works reproduced are the usual academic landscapes and portraits.

PQ4501.A6

Salão de bellas artes (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 30, out. 1937, p. 27-29, 13 il.) [3525]
Survey of the year's academic productions.

AP66.I6

O salão de maio (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 38, jun. 1938, p. 16-17, 8 il.) [3526]
Photographs of good academic work.

AP66.I6

Salão de maio (*Revista do Arquivo municipal*, São Paulo, ano 5, v. 50, set. 1938, p. 42-66, 12 il.) [3527]

Important paintings and sculpture exhibited at the 2nd May Salon of São Paulo by the most forward-looking group in Brazil. No text.

F2651.S2R4

O salão de 1938 (*Revista da semana*, Rio de Janeiro, v. 39, no. 52, 3 dez. 1938, p. 24-25, 16 il.) [3528]
Selected exhibits from the paintings at the annual national exhibition.

DLC

O salão de 1939 (*Revista da semana*, Rio de Janeiro, v. 40, no. 42, 23 set. 1939, p. 37-38, 24 il.) [3529]
The 45th annual exhibition of Rio de Janeiro painters—as academic as its predecessors.

DLC

Salão nacional de bellas artes (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 43, nov. 1938, p. 38-39, 14 il.) [3530]
Most of these paintings were later shown as the Riverside museum in New York.

AP66.I6

———. (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 54, out. 1939, 16 il.) [3531]

Comments on the annual Salon.

AP66.I6

Santa Rosa, Tomás. A arte e o meio brasileiro (*Revista do Brasil*, Rio de Janeiro, v. 1, no. 4, out. 1938, p. 656-658, no il.) [3532]

A catalog of missing factors for the development of the arts in Brazil; lack of native schools, art libraries, museums, critics of art, periodicals of contemporary art, ending in an exhortation to the artist to create his own style.

AP66.R55

São Paulo, Conselho de orientação artística. Salão paulista de belas artes, I-VIII, São Paulo. 1934-1941.

[3533]

Catalogs of the annual official salons of the state of São Paulo. All are richly illustrated. 1934-1937 give the rules of organization of the exhibit. Prize-winners and juries are listed. Catalogs which include additional information are listed separately.

DLC

São Paulo, Feira nacional de indústrias.
Primeiro Salão de arte. São Paulo.
Brasileira. 1941. 62 p., 89 il.

[3534]

A catalog valuable for its illustrations,
larger and better than usual.

DLC

São Paulo, Salão de maio, I-V, São Paulo.
1937-1941. il.

[3535]

Official catalogs of the annual May
salon in São Paulo. There are usually
a few press comments, list of the
artists and their exhibits, and some 50
illustrations. See also item 3515.

Segundo salão feminino (*Ilustração bra-
sileira*, Rio de Janeiro, v. 17, no. 52,
ag. 1939, p. 16-17, 9 il.)

[3536]

Photographs of the rather weak work
of the II annual women's salon in
Rio de Janeiro.

AP66.I6

Silva, Leonardo. Belas artes. Da arte
emocional de Presciliano Silva a os
deseñhos das crianças inglesas (*Revista
da semana*, Rio de Janeiro, v. 62, no.
44, 1 nov. 1941, p. 16-17, 7 il.)

[3537]

General observations on the season by
one who writes with a strong nostalgia
for the past.

DLC

———. Salão do 1941—os prêmios e
suas prováveis consequências (*Revista
da semana*, Rio de Janeiro, v. 62, no.
41, 11 oct. 1941, p. 18-19, 6 il.)

[3538]

Laments this year's concessions to
modern art.

DLC

Silva, M. Nogueirada. Artistas de hoje;
Luís Graner, Baptista Bordon, Pons
Arnare, Levino Fanzeres, Gaspar Ma-
galhães, Eugenio Latour, Carlos Os-
wald, Armando Braga, João Vaz,
Anibal Mattos, Laureano Barran,
Navarro da Costa. Rio de Janeiro.
Lux. 1925. 178, no il.

[3539]

Essays on some minor painters and
sculptors in post-war Brazil.

N6658.N6

———. Pequenos estudos sobre arte;
pintura, escultura. Rio de Janeiro.
Lux. 1926. p. 218, no il.

[3540]

Short and inconsequential articles on

a variety of aspects of official Brazilian
art.

N6650.N6

**Sindicato dos artistas plásticos, São
Paulo.** Salões de maio, I-II; catálogos.
São Paulo. Secção gráfica da pre-
feitura. 1937-1941. il.

[3541]

Catalogs of the famous independent
salons held by the artists of São
Paulo. A two-page text in the first
explains its character. There are
usually some 20 illustrations.

N5030.S44

Teixeira, Oswaldo. Getúlio Vargas e a
arte no Brasil; a influência direta dos
chefes de estado na formação artística
das pátrias. Rio de Janeiro. De-
partamento de imprensa e propaganda.
1940. 65 p., no il.

[3543]

The president is compared to other
official art patrons of the past—
Francis I, Louis XIV, the Medici and
others.

N8725.T4

Architecture

Agache, Donat Alfred. Cidade do Rio
de Janeiro, extensão, remodelação,
embellezamento. Paris. Foyer bré-
silien. 1930. 323 p., il., some color.

[3544]

The history of the famous Agache
plan for the replanning of sections of
Rio de Janeiro.

NA9166.R3A5

———. La rémodulation d'une capitale,
aménagement, extension, embellisse-
ment. Paris. Société coopérative
d'architectes. 1932. 2 v., il.

[3545]

The French edition of item 3544.

NA9166.R3A52

Curtis, John P. Architecture of the
Brazil centennial exposition (*Art and
archaeology*, Washington, v. 16, no. 3,
sept. 1923, p. 93-104, 12 il., 1 plan)

[3546]

Among the buildings illustrated are
several examples of the elaborate neo-
colonial style of the architect A.
Morales de los Rios.

N1.A35

**Edifício São Sebastião; propriedade de
diversos, Avenida Rui Barbosa** (*Arqui-*

telura e urbanismo, Rio de Janeiro, v. 3, jan.-fev. 1939, p. 29-31, 3 il., 3 plans) [3547]

An apartment house by F. F. Sal-danha in the popular ultra-severe Rio manner. No text.

DPU

Edifícios Castelo, Nilomex e Raldia (*Arquitetura e urbanismo*, Rio de Janeiro, v. 2, no. 2, 1937, p. 75-80, 9 il.) [3548]

Plans and photographs of 3 very important new office buildings in the international style, being erected at Rio de Janeiro by the architect Robert R. Prentice. There is a brief text.

DPU

Freise, Frederico W. Die neugestaltung der brasiliansichen hauptstadt Rio de Janeiro (*Wasmuths monatshefte*, Berlin, v. 14, 1930, p. 383-386, 5 il.) [3549]

A general description of the city's architectural topography. Plans.

NA3.M75

Goerlette, M. F. A. La métamorphose d'une ville au Brésil. Anvers. Mission brésilienne de propagande et d'expansion. 1909. 42 p., 2 il., 2 maps. [3550]

A rare item by a United States vice-consul involving early town planning schemes for Rio de Janeiro.

F2646.O48

Hospital Eufrásia Teixeira Leite (*Arquitetura e urbanismo*, Rio de Janeiro, v. 2, no. 1, 1937, p. 13-19, il., plans) [3551]

Plans and a photograph of the model for a new hospital for Rio de Janeiro designed by Paulo Antunes Ribeiro. Interesting placing of straightforwardly modern buildings and units.

DPU

James, Preston E. Rio de Janeiro and São Paulo (*Geographical review*, New York, v. 23, no. 2, apr. 1933, p. 271-298, 13 il.) [3551a]

Contains some information on the planning of the two cities.

G1.G35

Kirkpatrick, Malcolm. A landscape architect looks at Rio de Janeiro

(*Bulletin of the Pan American union*, Washington, v. 72, no. 5, may 1938, p. 285-292, 8 il.) [3552]

Part of a report to the Branch of plans and designs, National park service, United States department of the interior, in which the author discusses the growth of Rio's parks and highways since 1903, and the new plan of Alfred Agache for their continuation.

F1403.B955

Maia, Francisco Prestes. Estudo de um plano de avenidas para a cidade de São Paulo. São Paulo. Melhoramentos de São Paulo. 1930. 356 p., 19 il., 3 color, map. [3553]

An historic document in the study of Brazilian town planning.

NA9166.S2P7

A moderna Goiânia—a moderna arquitetura em Goiânia (*Anuário brasileiro de literatura*, no. 3, Rio de Janeiro, Irms. Pongetti. 1939, p. 314-315, 7 il.) [3554]

The architect's drawings for the civic center of the proposed new capital at Goiáz. Five of the rather harsh and utilitarian structures being erected by the engineer Coimbra Bueno are also illustrated.

PQ9501.A6 1939

O palacio da imprensa (*Arquitetura e urbanismo*, Rio de Janeiro, v. 2, no. 2, 1937, p. 64-72, 12 il.) [3555]

Plans and model photographs of a great new ultra-modern office building for Rio de Janeiro designed by the architects Marcelo and Milton Roberto. There is a short text.

DPU

Propriedade do Snr. João Daudt Filho (*Arquitetura e urbanismo*, Rio de Janeiro v. 2, no. 3, 1937, p. 117-130, 23 il.) [3556]

A portfolio of photographs of interiors, exteriors, and plans of this large house at Rio de Janeiro designed in traditional style by the architect F. Faro Filho. No text.

DPU

Residência (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, mar.-abr. 1939, p. 74 & 75, 2 il., 2 plans) [3557]

Miguel Barroso do Amaral's carefully designed "adobe-type" colonial house in the Rua Fonte da saudade, 329, Rio de Janeiro. No text.

DPU

Uma residência (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, jan.-fev. 1939, p. 16-21, 9 photos, 2 plans) [3558]

The attractive colonial style residence in the Rua Pompeu Loureiro, Copacabana, Rio, erected by the popular architect Robert R. Prentice. The house is appropriately supplied with colonial furniture. No text.

DPU

Residência de Dona Noêmia M. Costa (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, jan.-fev. 1939, p. 32, 1 il., 2 plans) [3560]

Another small Rio dwelling (Travessa Martins Ferreira, 21) by the firm Machado e Freund. No text.

DPU

Residência do Dr. A. Neiva (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, jan.-fev. 1939, p. 23-27, 5 il., 4 plans) [3561]

A small Rio dwelling of modern design by the architects Milton and Marcelo Roberto. Of particular interest are the long decks in two stories which give the house a more ample appearance in the Frank Lloyd Wright tradition. No text.

DPU

Residência do Dr. Ary Miranda (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, mar.-abr. 1939, p. 70-73, 5 il., 2 plans) [3562]

This Rio house in the Rua Piratininga, 31, at Gávea by Roberto Magno de Carvalho is an interesting combination of bold stone loggia in two tiers with a Spanish *adarve* and a Byzantine hexagonal third story. No text.

DPU

Residência do Dr. Epitácio Pessoa de Albuquerque Cavalcanti (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, mar.-abr. 1939, p. 77-81, 7 il., 2 plans) [3563]

A somewhat heavy design of stone and plaster with wood trim by Rafael Galvão. No text.

DPU

Residência do Sr. Victor Caminha (*Arquitetura e urbanismo*, Rio de Janeiro, v. 3, jan.-fev. 1939, p. 28, 1 il., 2 plans) [3564]

A very small Rio house (Rua Joaquim Caetano, 77) by the architect Lucas Mayerhofer. No text.

DPU

Rio de Janeiro, Prefeitura do Districto Federal. Album da cidade do Rio de Janeiro comemorativo do 1^a centenário da independência do Brasil, 1822-1922. Rio de Janeiro. P. Witte. 1922. 150 il., maps. [3565]

The photographs of the city are important because they show buildings no longer extant and aid in the history of the town-planning of the capital.

F2646.R61

O Rio que se transforma, avenida Presidente Vargas (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 79, 1941, p. 33, 2 il.) [3566]

Drawings of the grandiose avenue designed to pass through the heart of the city which, if realized, would provide a complex of modern architecture never realized in any other country.

AP66.I6

Roberto, Marcelo. As necessidades urgentes da arquitetura brasileira (*Estudos brasileiros*, Rio de Janeiro, v. 3, no. 23, mar.-abr. 1942, p. 161-172, no il.) [3567]

The distinguished architect of the ABI building in Rio de Janeiro feels that the Brazilian architect urgently needs a more solid position and sounder training.

DLC

Schlender, Fr. Stadtebau in Südbrasilien (*Wasmuths monatshefte*, Berlin, v. 14, 1930, p. 433-435, 12 il.) [3568]

Contemporary architecture in Pôrto Alegre.

NA3.M75

Violich, Francis J. The new capital of a Brazilian state (*American city*, v. 57, no. 11, nov. 1942, p. 42-43, 5 il.) [3669]

Interesting account of the building of a new city, Goiânia, on modern lines. No attempt is made to judge the merit of the architecture of Correia Lima and

the other designers.

DLC

Vivenda Elizabeth (*Arquitetura e urbanismo*, Rio de Janeiro, v. 2, no. 1, 1937, p. 5-10, 10 il.) [3570]

A portfolio of plans and photographs of the house of Snr. Martin Kock at Rio de Janeiro designed by the architects Pires and Santos. No text.

DPU

Warchavchik, Gregori. L'architecture d'aujourd'hui dans l'Amérique du Sud (*Cahiers d'art*, Paris, v. 6, no. 2, 1931, 0. 105-109, 5 il., 2 plans) [3570a]

Illustrates and briefly describes the author's own house and two other houses he built in São Paulo (one for Dr. Cândido da Silva), which he claims are the earliest examples in Brazil of the international style of functional architecture.

N2.C35

Winternitz, Lonia. Die neugestaltung der stadt Rio de Janeiro (*Wasmuths monatshefte*, Berlin, v. 15, 1931, p. 89-92, 10 il.) [3571]

On the Plan Agache (item 3544); diagrams.

NA3.M75

Wright, Marie Robinson. The Brazilian national exposition of 1908. Philadelphia. G. Barrie & sons. 1908. 202 p., 102 il.) [3572]

Descriptions and photographs of the public buildings and other contemporary structures in Rio de Janeiro, which mark the high point of the Brazilian neo-baroque movement.

Education and Institutions

Brazil, Ministério da educação e saúde.

Decreto lei no. 25 de 30 de novembro de 1937; organiza a proteção do patrimônio histórico e artístico nacional. Rio de Janeiro. Serviço gráfico. 1938.

[3573]

On the organization of the Serviço do patrimônio histórico e artístico nacional.

DLC

Duarte, Paulo. Contra o vandalismo e o extermínio. São Paulo. 1938. 306 p., no il. [3574]

A plea for the creation of a Division of monuments in the state of São Paulo. There are also published here newspaper reports and speeches in support of the project.

F2631.D83

———. La protección del patrimonio histórico y artístico nacional (*Boletín de la Comisión nacional de museos y de monumentos y lugares históricos*, Buenos Aires, v. 2, 1940, p. 25-33, no il.) [3575]

See item 3290.

DLC

Espinheira, Ariosto. Arte popular e educação. São Paulo. Nacional. 1938. 168 p., 92 il. [3576]

A plea for a wider cultivation of folk art in the schools and in Brazilian life. The examples the author gives, however, are not real folk art but rather debased *art nouveau* designs; they are artificial and closely bound up with the *arte marajoana* movement.

N85.E8

Estrella Gutiérrez, Fermín. El museo de Ypiranga (*Prensa*, Buenos Aires, 19 mayo 1935, sec. 2, 1 0., 7 il.) [3577]

Brief history; views of its exhibits.

DLC

Kelly, Celso. O ensino das artes no nível universitário (*Bellas artes*, Rio de Janeiro, v. 5, no. 55-56, nov.-dec. 1939, p. 1-2, no il.) [3578]

A discussion of art education as a university function, with particular reference to the discontinued Instituto de artes of the Universidade do distrito federal.

DLC

Meirelles, Cecília. The imperial museum of Petropolis (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 4, 1941, p. 20-32, 16 il.) [3579]

A delightful account of the new museum of imperial relics by one of Brazil's best known poets. The excellent photographs present details of paintings, furniture, glass, porcelain, and fans.

DLC

O museu de belas artes enriquecido de novas obras de arte (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 75, jul. 1941, p. 10-11, 4 il.) [3580]

Recent academic additions to the national collection including the *Maternidade* of the 19th century Henrique Bernadelli.

AP66.I6

O Museu de belas artes (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 49, maio 1939, p. 6-8, 6 il.) [3581]

The new galleries arranged by the director, Oswaldo Teixeira, are illustrated. The article deplores the policy of installing European paintings instead of Brazilian works.

AP66.I6

O museu historico nacional (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 60, abr. 1940, p. 13-16, 14 il.) [3582]

Excellent photographs of the Rio de Janeiro historical museum, a building in the pseudo-colonial style.

AP66.I6

Museu regional de Olinda; Museu Mariano Procópio, de Juiz de Fora; Museu coronel David Carneiro em Curitiba (*Revista do Serviço do patrimônio histórico e artístico nacional*, Rio de Janeiro, v. 1, no. 1, 1937, p. 155-170, 2 il.) [3583]

Valuable information about the histories and collections of three important local museums.

F2501.B795

Navarro, Saul de. O novo Museu de bellas artes (*Revista da semana*, Rio de Janeiro, v. 39, no. 22, 7 maio 1938, p. 36-37, 8 il.) [3584]

Discussion of the museum, with reproductions of its European and native art.

DLC

O papel cultural e educativo do Museu do estado (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 6-9, 6 il.) [3585]

An account of the museum of the state of Baía, organized in 1918, with the picture gallery, which dates from 1913. The museum is in active collaboration with the S.P.H.A.N.

Pinho, José Wanderley de Araujo. Protecção dos monumentos públicos e objectos históricos (*Revista do Instituto geográfico e histórico*, Baía, v. 14, 1917, p. 191-198, no il.) [3586]

Plea for the formation of a commission to protect old buildings.

F2551.I59

Real, Regina Monteiro. Museu nacional de belas artes (*Revista do Serviço público*, Rio de Janeiro, ano 2, v. 4, no. 1-2, out.-nov. 1939) [3587]

History and synopsis of the collections and of the activities of the National museum of fine arts.

Rio de Janeiro, Museu histórico nacional.

Instruções para matrículas no curso de museos. Rio de Janeiro. Imprensa nacional. 1941. 18 p., no. il. [3588]

Curriculum of the museum school sponsored by the Ministério da educação e saúde.

DLC

Rio de Janeiro, Museu nacional de belas artes. Anuário. Rio de Janeiro, no. 1-2. 1938-1940. 64 p., il. [3589]

An annual survey of the activities of the Museum. V. 1 (1938-1939) and v. 2 (1940) were published in one volume.

DLC

Rubens, Carlos. As artes plásticas no Brasil e o estado novo. Rio de Janeiro. D. I. P. 1941. 42 p., no il. [3590]

General history is briefly set down, then the role of S.P.H.A.N. is explained and the recent work of the Museu de bellas artes described.

N6650.R75

São Paulo, Museu paulista. Guia da secção histórica do Museu paulista. São Paulo. Imprensa oficial do estado. 1937. 120 p., il. [3591]

Half of this catalog deals with the history of the museum. The description of the collection is rather general, particularly of the colonial objects and paintings. Illustrations are all general views.

F2501.S25

Sociedade brasileira de bellas-artes. A Sociedade brasileira de bellas-artes no

seu primeiro jubileu; 1910–1935. Rio de Janeiro. 1935? 82 p., 34 il.

[3592]

Pamphlet commemorating the history of the society, and its activities. There is a list of exhibitions sponsored in these 25 years. Illustrations are of members and official activities.

DLC

Minor Arts

Calçadas da metropole (*Ilustração brasileira*, Rio de Janeiro, v. 17, no. 46, fev. 1939, p. 28–29, 6 il.) [3593]

Detail photographs of the celebrated mosaic pavements of Rio de Janeiro.

AP66.I6

Cunha, Nóbrega da. Brazilian hand-made lace (*Travel in Brazil*, Rio de Janeiro, v. 1, no. 1, 1941, p. 16–21, 6 il.) [3594]

A brief history with excellent photographs. Unfortunately, there is no discussion of technique.

DLC

Kauffmann, Henri. Figuras, imagens e cerâmica dos jardins cariocas (*Sombra*, Rio de Janeiro, v. 1, no. 2, fev.–mar. 1941, p. 92–97, 16 il.) [3595]
Sculpture, urns, and tiles in gardens of Rio de Janeiro.

DLC

Milliet, Sergio (S. de Santo Adolfo, *pseud.*) Osirarte (*Planalto*, São Paulo, v. 1, no. 10, 1 out. 1941, p. 17, 2 il.) [3596]

Discussing a group of painters in São Paulo who, under the leadership of Paulo Rossi Osir, have recently undertaken to revive the Portuguese tradition of painting tiles.

DLC

Tibiriçá, Ruy W. Cerâmica cabocla (*Revista do Arquivo municipal*, São Paulo, ano 6, v. 59, ag. 1940, p. 237, 1 il., color) [3597]
Very crude earthenware vases, plates, teapots and pitchers made at São José dos Campos (São Paulo).

F2651.S2R4

Painting

Abels Margaret Hutton. Painting at

the Brazil centennial exposition (*Art and archaeology*, Washington, v. 16, no. 3, sept. 1923, p. 105–114, 8 il.) [3598]

An entertaining account of Brazilian painting in the early twenties.

N1.A35

Acquarone, Francisco & Vieira, A. de Queiroz. Obras primas de Rodolfo Amoêdo, mestre da pintura brasileira, 1857–1941. Rio de Janeiro. 1941. 10 il., 9 color. [3599]

Another in the series of albums, but with more biographical information.

DLC

Albuquerque, Paulo de Medeiros e. Cândido Portinari fala de pintura (*Dom Casmurro*, Rio de Janeiro, 2 ag. 1941, p. 12, 4 il.) [3600]

A long interview in which Portinari recounts his impressions of the United States and its art, and the Escola de belas artes in Rio de Janeiro which he feels could be suppressed with no loss to Brazilian painting.

— **Luís Pedro de Souza Soares** (*Dom Casmurro*, Rio de Janeiro, 15 nov. 1941, p. 3, 2 il.) [3601]

A valuable, if brief, biography of this painter of Negro festivals in Recife.

— **Quatro artistas e uma exposição** (*Dom Casmurro*, Rio de Janeiro, 25 out. 1941, p. 3, 3 il.) [3602]

Paintings of Maria Margarida, Ana Maria, Lucília Ferreira, D. Ismailovitch.

Aliseris, Carlos Washington. Portinari, grand peintre du Brésil (*Clarté*, Bruxelles, juin 1939, p. 18–20, il.) [3603]

Reproduces the delightful landscape murals by Portinari in the dining room of the Rio residence of Senhor José Nabuco.

Amado, Jorge. Luíz Soares é o colorido e o pitoresco do nordeste (*Dom Casmurro*, Rio de Janeiro, 6 jan. 1940, il.) [3604]

A Baian folklorist writes on the popular art of a painter of the Negro processions and festivals of north Brazil.

Andrade, Mário de. A chapel decorated by Portinari (*Travel in Brazil*, Rio de

- Janeiro, v. 1, no. 3, 1941, p. 1-5, 8 il.) [3605]
 Splendid photographic documentation of the neo-Byzantine saints of his recent Brodowski frescoes.
 DLC
- As belas artes em Pôrto Alegre** (*Anuário brasileiro de literatura*, Rio de Janeiro, 1940, p. 257-258, 2 il.) [3606]
 Brief but important information on contemporary painters of Pôrto Alegre such as Angelo Guido, Luiz Maristani, Edgar Koetz, and João Fahrion.
 PQ9501.A6
- As belas artes no Rio Grande do Sul** (*Anuário brasileiro de literatura*, no. 3. Rio de Janeiro. Irms. Pongetti. 1939. p. 272-277, 13 il., 1 color) [3607]
 A survey of the year's painting in the southern state of Rio Grande do Sul.
 PQ9501.A6 1939
- O Brasil interpretado de norte a sul em quatro painéis decorativos de Vicente Leite** (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 43, nov. 1938, p. 7-8, 5 il.) [3608]
 Four regional landscapes painted for the Ministério do trabalho.
 AP66.I6
- Brazil, Ministério da educação e saúde.** Portinari. Rio de Janeiro. 1939. 55 p., 12 il. [3609]
 Catalog of a one-man exhibition with critical appreciations by Manoel Bandeira (p. 7-9) and Mário de Andrade (p. 11-26).
 ND359.P6B7
- Brazilian artist in one-man show** (*Bulletin of the Minneapolis institute of arts*, Minneapolis, v. 30, no. 15, 12 apr. 1941, p. 1-3, no il.) [3610]
 Criticism of the "vulgarity" of some Carnival pictures by Portinari, of the repetition of the "desolation" theme, but confidence in the ultimate development of the painter.
- Brian, Doris.** Portinari steams into port; Brazil's best seller arrives at the Modern museum in a first New York one-man show (*Art news*, New York, v. 39, no. 2, 12 oct. 1940, p. 8-9 & 16, 2 il.) [3611]
 The most detailed criticism provoked by Portinari's Museum of modern art exhibition. On the whole favorable, it expresses concern over the painter's latest tendency to haste and over-production.
 N1.A6
- Brown, Milton.** Portinari of Brazil (*Parnassus*, New York, v. 12, no. 7, nov. 1940, p. 37-38, no il.) [3612]
 An objective analysis of Portinari's style in which the critic discovers academic drawing, arbitrary color schemes and excessive borrowing from surrealism. According to Brown, the painter is still enmeshed in Parisianisms and is over-productive.
 N1.P35
- Campofiorito, Quirino.** Lucílio de Albuquerque (*Dom Casmurro*, Rio de Janeiro, 1 fev. 1941, p. 7, no il.) [3613]
 An account of the meeting held at the Escola nacional de belas artes to honor the memory of the well known academic painter.
 ———. A pintura brasileira em Nova-York; uma explicação necessária (*Belas artes*, Rio de Janeiro, v. 5, no. 49-50, jun.-jul. 1939, p. 3, 1 il.) [3614]
 A discussion of the "insucesso" of Brazilian art in the New York world's fair: the writer feels that the pictures sent to New York appeared conservative and derivative, in an atmosphere of originality.
 DLC
- Carvalho, Flavio de.** Experiência No. 2: realizado sobre uma procissão de Corpus-Christi; uma possível teoria e experiência. 2 ed. São Paulo. Irms. Ferraz. 1931. 163 p., 32 il. [3615]
 An esthetic theory, itself less important than the curious drawings by the author which illustrate it.
 HM281.R47 1931
- Clovis Graciano; exposição de desenhos, gouaches, monotípias.** São Paulo. Centro Paranaense. 1941. 7 p., 3 il. [3616]
 Catalog of an exhibition of 80 prints, drawings and gouaches; short appreciative text.
 DLC
- Cogniat, Raymond.** Deux peintres brésil-

iens: Mme. Tarsila, M. Monteiro (*Revue de l'Amérique latine*, Paris, v. 16, no. 80, août 1928, p. 157-159, no il.) [3617]

A complicated but valuable criticism.
F1401.R45

———. Exposition Tarsila (*Revue de l'Amérique latine*, Paris, v. 12, no. 56, août 1926, p. 159-169, no il.) [3618]
Brings out the influence of Fernand Léger in her work.

F1401.R45

Como vivem os nossos artistas (*Revista da semana*, Rio de Janeiro, v. 41, no. 26, 6 jul. 1940, p. 22-23, 10 il.) [3619]

An interview with Rodolfo Amoêdo, a great Brazilian academic painter, born in 1857.

DLC

Corrêa, Roberto Alvim. Portinari pintor classico (*Revista do Brasil*, Rio de Janeiro, v. 3, no. 20, fev. 1940, p. 17-21, no il.) [3620]

The author sees in Portinari the divine stuff of the classics and would place him in the ranks of the immortals, Cézanne, Manet, Velázquez.

AP66.R55

Distinguished Brazilian artist visits the United States (*Bulletin of the Pan American union*, Washington, v. 60, no. 3, mar. 1926, p. 235-240, 7 il.) [3621]

Translated from *Boletim da União panamericana*, Washington, (item 3622).

F1403.5955

Um distinto artista brasileiro visita os Estados Unidos (*Boletim da União panamericana*, Washington, v. 28, no. 3, mar. 1936, p. 180-185, 6 il.) [3622]

An inaccurate but well illustrated article on Décio Villares, a painter of misty nudes and allegories in the manner of his master, the French academician, Cabanel.

F1403.B965

Dois painéis de Vicente Leite no Instituto de aposentadoria e pensões de estiva (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 79, out. 1941, p. 41, 2 il., color) [3623]

Two recent official paintings representing a rare departure from landscape. One represents loading at the docks, the other the glorification of social laws. Both are technically weak.

AP66.I6

Duque-Estrada, L. Gonzaga. Hélios See-linger (*Dom Casmurro*, Rio de Janeiro, 8 nov. 1941, p. 3, il.) [3624]

An explanation of the fantasy of this academic painter.

Eminente pintor brasileiro em Washington (*Boletín de la Unión panamericana*, Washington, v. 60, no. 4, ab. 1926, p. 360-365, 6 il.) [3625]

Translated from the *Boletim da União panamericana*, Washington (item 3622).

F1403.B957

Exhibition of Brazilian art opens tour in New York City (*Art digest*, New York, v. 5, no. 3, 1 nov. 1930, p. 13, 3 il.) [3626]

Notice of the first representative exhibition of Brazilian painting.

N1.A415

Exposição de pintura de Lucílio e Georgina de Albuquerque na Escola nacional de bellas artes. Rio de Janeiro. 1911. 8 p., 1 il. [3627]

Catalog with a foreword by M. Oliveira Lima.

DCU-IA

Exposição Portinari (*Ilustração brasileira*, Rio de Janeiro, v. 18, no. 57, jan. 1940, p. 22, 5 il.) [3628]

A valuable record of the prime event of the 1939 art season in Rio de Janeiro.

AP66.A6

Exposições de Olga-Mary e Raul Pedroza. Rio de Janeiro. n. d. 20 p., 15 il., 1 col. [3629]

The text is composed of press notices, many from Paris, of the work of these minor academic painters.

DLC

Exposições de pintura (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 77, set. 1941, p. 42-43, 17 il.) [3630]

Photographs of 7 painters with one of their pictures from recent exhibitions. These artists are: Chabloz, Sívio

Negri, Maria Elisabeth Wrede, Edmond Roustand, Frank Schaeffer, Francisca de Azeredo Leão.

AP66.I6

Fernández, Justino. Candido Portinari; un gran pintor brasileño (*Anales del Instituto de investigaciones estéticas*, México, no. 9, 1942, p. 27-32, 4 il.)

[3631

This interesting evaluation, with a chronology of the artist's principal works, is based particularly on the recent murals by Portinari in the Hispanic Foundation in the Library of Congress, Washington, D. C.

SAP807.5

Fierens, Paul. Lasar Segall. Paris. *Chroniques du jour*. 1938. 22 p., 67 il.

[3632

A volume by a well known French art critic devoted to the Russian-born Lasar Segall, who since 1923 has been living in São Paulo, where his work is intimately associated with the Paulista school. Handsomely edited, the book does not attempt to trace the painter's growth or fit him into the present day Brazilian picture.

MH

França, Lauro. Café amarelinho; Manuel Santiago, prêmio de viagem de 1927 (*Dom Casmurro*, Rio de Janeiro, 8 mar. 1941, p. 5, 3 il.)

[3633

More on this painter of Indians and pretty women.

Franco Gerini (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 78, out. 1941, p. 10, 2 il.)

[3634

Notice of a young Italian painter of landscape and genre active for the last decade in São Paulo. He is especially interested in the drawing and painting of horses and burros and has a clean, rather elegant style with occasional reflections of the Le Nain.

AP66.I6

Freyre, Gilberto. Algumas notas sobre a pintura no nordeste do Brasil (*Região e tradição*. Documentos brasileiros, 29. Rio de Janeiro. José Olympio. 1941. p. 79-106)

[3635

An examination of the shortcomings of Brazilian painting with recommendations for its improvement. Interesting

in the light of Portinari's subsequent achievement.

———. Ismailowitch no Recife (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 27, jul. 1937, p. 30-31, 6 il., 2 color)

[3636

Watercolors of old houses and local figures in Pernambuco by a gifted illustrator.

AP66.A6

George, Waldemar. Lasar Segall. Paris. Triangle. n.d. 19 p., 25 il., 1 color.

[3637

Of great value for the study of Segall in relation to the São Paulo school, because of its rare illustrations of his early paintings.

NNMMo

Gomes, Topajós. Antonio Parreiras (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 32, dez. 1937, p. 32-33, 7 il.)

[3638

Critical notes.

AP66.I6

———. Vicente Leite (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 79, nov. 1941, p. 28-30, 8 il., 1 color)

[3639

Sympathetic notes on a famous Brazilian landscape painter who had died in an automobile accident shortly before. Illustrated with photographs of his work and pictures of the artist and his friends.

AP66.I6

Um grande mestre brasileiro (*Revista da semana*, Rio de Janeiro, v. 39, no. 17, w abr. 1938, p. 22, 5 il.)

[3640

A brief record of the career of Antônio Parreiras (1864-1927).

DLC

Uma grande pintora de flores (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 76, ag. 1941, p. 43, 3 il.)

[3641

A paragraph on the exhibition of the flower painter Lucília Fraga.

AP66.I6

Grant, Frances R. Brazilian art (*Bulletin of the Pan American union*, Washington, v. 65, no. 1, jan. 1931, p. 40-53, 10 il.)

[3642

An informative account to accompany a travelling exhibition of painting and sculpture. With the exception of Tar-

silas, most of the artists represented were impressionists.

F1403.B955

Reprinted separately (*Fine arts series*, no. 1. Washington. Pan American union. 1930)

N6501.P3

Homenagem a Portinari (*Revista acadêmica*, Rio de Janeiro, no. 48, fev. 1940, 12 il.) [3643]

Short statements in honor of Cândido Portinari by the outstanding Brazilian intellectuals. Of particular interest are those of Manoel Bandeira (p. 11), Jorge de Lima (p. 15-16), Mário de Andrade (p. 21-22), and Carlos Drummond de Andrade (p. 26-28).

DLC

Homenagem a Tarsila (*Revista acadêmica*, Rio de Janeiro, no. 51, set. 1940, p. 11-19, 7 il.) [3644]

Short congratulatory statements and poems on Tarsila do Amaral and her work by Ribeiro Couto, Murilo Miranda, Sérgio Milliet, Jorge de Lima, Anibal M. Machado, Di Cavalcante, José Lins do Rêgo, Carlos Drummond de Andrade, Peregrino Junior, Moacir Werneck de Castro, Rosário Fusco, Murilo Mendes, Rubem Braga, Carlos Lacerda, Mário de Andrade, Sangiardi Junior, Flávio de Carvalho, Manoel Bandeira, and Henrique Pontgetti.

DLC

Jenny Pimentel de Borba (*Anuário brasileiro de literatura*, Rio de Janeiro, 1940, p. 248-249, 5 il.) [3645]

A brief description of an amateur who paints nudes, religious figures, and portraits.

PQ9501.A6

Jewell, Edward Allen. Portinari display of paintings opens (*New York times*, New York, 8 oct. 1940) [3646]

A non-committal review of the exhibition at the Museum of modern art.

HC14.N56

Lacerda, Carlos. Scliar, novo pintor (*Revista academica*, Rio de Janeiro, no. 51, set. 1940, p. 23, 1 il.) [3647]

Notes on a very young painter from Rio Grande do Sul, now a member of

the Família group of S. Paulo.

DLC

Lasar Segall; exposição de pintura; 1927-1928. São Paulo. Ariel. 1927. 35 p., 16 il. [3648]

Catalog of a one-man show held in São Paulo and in Rio de Janeiro, with a comment by Mário de Andrade and excerpts from the catalogs and criticisms on his European exhibitions.

DLC

Lima, Jorge de. Um poeta e um poeta *Dom Casmurro*, Rio de Janeiro, 6 set. 1941, p. 5, 2 il.) [3649]

A short section is devoted to the curious abstract paintings of Helena Vieira da Silva (Mme. Arpad Szenes).

———. Teruz, um pintor brasileiro *Dom Casmurro*, Rio de Janeiro, 7 jun. 1941, p. 3, 8 il.) [3650]

A few words on this most un-Brazilian painter whose work curiously suggests the Venetian mid-Renaissance.

Linhares, Mário. Nova orientação da pintura brasileira. Rio de Janeiro. 1926. 43 p., 14 il. [3651]

An appreciation of the *neo-costumbrista* art of Manoel and Haydeia Santiago, followed by critical extracts from the newspapers.

DCU-IA

Lourival Fontes, retrato a óleo de Portinari (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 77, set. 1941, p. 35, 1 il., color) [3652]

An excellent reproduction of one of the most distinguished and unusual portraits by Cândido Portinari.

AP66.I6

Machado, Anibal M. As pinturas nos cafés do Rio (*Sombra*, Rio de Janeiro, v. 1, no. 5, set.-out. 1941, p. 34-39, 11 il.) [3653]

Amusing examples of folk art decoration, crude for the most part and not so local in flavor as those of Mexico's *pulquerías*.

DLC

Machado, Lourival Gomes. Artes plásticas: outro cavalo de Troia (*Clima*, São Paulo, v. 1, no. 1, maio 1941, p. 126-133, 4 il.) [3654]

The style is involved and it is difficult to understand what the author implies

about the Brazilian painters he mentions. He does, however, praise Portinari and Clovis Graciano. Illustrated with excellent photographs of paintings by Portinari, Graciano, Di Cavalcanti, and Oswaldo de Andrade Filho.

DLC

Magalhães, Raymundo (junior). Um paulista em Nova York (*Planalto*, São Paulo, v. 1, no. 10, 1 out. 1941, p. 22-24, 4 il.) [3655]

A Brazilian gives an account of Cândido Portinari's two exhibitions in New York in the autumn of 1940.

DLC

———. "Pinte uma banana, Jorge de Lima" (*Planalto*, São Paulo, v. 1, no. 13, 15 nov. 1941, p. 13, 4 il.) [3656]

The little known paintings of an outstanding Brazilian poet have something of Gauguin, the Pre-Raphaelites and Lautrec. The author illustrates his spirited article with some charming studies of musicians by Lima who is also a sculptor and physician.

DLC

Martins, Luís. O colorido da pintura paulista (*Estado de São Paulo*, São Paulo, 15 jun. 1941, p. 4, no il.) [3657]

DLC

———. A pintura moderna no Brasil. Rio de Janeiro. Schmidt. 1937. 64 p., no il. [3658]

This small book is the published version of a lecture in which the author discusses, all too briefly, the work and personality of Maria Tarsila, Noemia Mourão, Sylvia Meyer, Ugo Adami, Santa Rosa, Di Cavalcanti, Cândido Portinari and 13 other Brazilian painters of the non-academic group. There is no attempt to provide essential biographical information.

ND455.M3

Maura, Sônia. A pintura brasileira victoriosa na Exposição internacional da California (*Revista da semana*, Rio de Janeiro, v. 40, no. 47, 28 oct. 1939, p. 33, 4 il.) [3659]
Reproductions of two Brazilian paintings exhibited by the International

business machines at the San Francisco World's Fair: Oswaldo Teixeira's *Mater* and Funchal Garcia's *Pontão da Bandeira*.

DLC

———. Portinari e as suas duas exposições (*Revista da semana*, Rio de Janeiro, v. 40, no. 53, 9 dez. 1939, p. 28, 6 il.) [3660]

A curious conception of Portinari as sublime in his portraits and vicious in the rest of his work.

DLC

Medeiros, Bianor de. Feições artísticas. Recife. M. Nogueira de Souza. 1907. 27 p., 27 il. [3661]

A very important series of notes on the painters of the school of Pernambuco with their photographs.

DCU-IA

Miguez, Armando. Meia-hora com Manoel Santiago (*Dom Casmurro*, Rio de Janeiro, 4 jan. 1941, p. 8, 1 il.) [3662]

Interview with the painter and his wife Haydêa.

Milliet, Sérgio. Ensaios. São Paulo. Brasileira. 1938. 251 p., no il. [3663]

Several essays in this collection touch on contemporary Brazilian art. *Pintura moderna* reports the Salão de maio and the exhibition of the Sindicato dos artistas plásticos of 1938 in São Paulo. See also item 2618.

PQ9697.M59E5

———. Momento artístico (*Roteiro*, São Paulo, v. 1, no. 5, 5 jul. 1939, p. 4, 6 il.) [3664]

A discussion of the exhibition of the Família artística paulista, a group of young São Paulo painters who in 1937 broke away from the Salão de maio organization. Although the work is at times uneven, the group seems to be one of the most promising now at work in America.

DLC

———. Pintores e pinturas. São Paulo. Martins. 1940. 198 p., 6 il. [3665]

A collection of short essays which treat of the author's views on art, among them: *Lasar Segall*; *aguare-*

listas de São Paulo; Em torno do terceiro salão de maio; O quinto salão do sindicato.

ND27.M7

Milliet, Sérgio (S. de Santo Adolfo, *pseud.*) Alfredo Volpi (*Planalto*, São Paulo, v. 1, no. 8, 1 set. 1941, p. 5, 3 il.) [3666]

A little known painter whose delicate style seems from photographs to be related to certain recent Italian painters.

DLC

———. A exposição paulista no Rio (*Planalto*, São Paulo, v. 1, no. 2, 1 jun. 1941, p. 5, 2 il.) [3667]

On the occasion of the preparation of a great show of modern painters from São Paulo in the capital, this critic analyses the qualities of São Paulo painting.

DLC

———. Luz, paisagem, arte nacional, resposta concisa a Luís Martins (*Planalto*, São Paulo, v. 1, no. 4, 1 jul. 1941, p. 11, no il.) [3668]

A reply to the theory of Luís Martins that painting should be nationalistic. For this writer it is too soon to speak of defining a Brazilian school.

DLC

———. O problema do assunto (*Planalto*, São Paulo, v. 1, no. 12, 1 nov. 1941, p. 11, 3 il.) [3669]

Notice of a Rio painter's São Paulo exhibition. Orlando Teruz, like Portinari, Segall, and others, portrays the Brazilian Negro in a highly personal mood.

DLC

Murici, Andrade, Portinari (*Cadernos da hora presente*, São Paulo, ser. 1, no. 8, jun. 1940, p. 33–38, no il.) [3670]

An enthusiastic eulogy.

Navarra, Ruben. La pintura contemporáneo en el Brasil (*Sur*, Buenos Aires, v. 12, no. 96, set. 1942, p. 74–83, 4 il.) [3671]

Important material on the evolution of modern painting in Brazil and illustrations of 2 of Portinari's frescoes at Rádio Tupi, Rio de Janeiro.

AP63.S85

Navarro, Saul de. O pintor dos velhos (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 76, ag. 1941, p. 18–19, 5 il.) [3672]

Curious sentimental pictures of old men, black and white, by Orazio Belém.

AP66.I6

New York, Museum of modern art. Portinari of Brazil. New York. 1940. 16 p., 12 il. [3673]

Reprint of item 3684.

ND359.P6N4

New York, World's fair, 1939. Pavilhão do Brasil, Feira mundial de Nova York de 1939; murais de Cândido Portinari. New York. H. K. 1939. [3674]

DLC

Número dedicado a Lucílio de Albuquerque (*Bellas artes*, Rio de Janeiro, v. 5, no. 49–50, jun.–jul. 1939, p. 1–2, 3 il.) [3675]

Various short articles on a Brazilian romantic painter, at the time of his death: Campofiorito, Quirino. *O grande pintor de "Mãe Preta"*; Albuquerque, Flaminio Júlio de. *O artista e o homen; Lucílio de Albuquerque, o prêmio de viagem* (reprinted from *Kosmos*, 1906).

DLC

Óleos de Tarsila (*Sur*, Buenos Aires, v. 1, no. 4, prim. 1931, p. 152–153, 4 il.) [3676]

Clear photographs of landscapes. No text.

AP63.S85

Parreiras, Antônio. História de um pintor contada por elle mesmo; Brasil-França, 1881–1926. Niterói. Vasconcellos. 1926. 131 p., 78 il. [3677]

Autobiography of a Brazilian painter trained in Europe and long resident on Paris who was at one time professor of landscape painting in the Escola de belas artes in Rio de Janeiro.

DCU-IA

El pintor brasileño Teodoro Braga (*Prensa*, Buenos Aires, 3 jul. 1927, sec. 3, 1 p., 2 il.) [3678]

A brief biography, a reproduction of the painting *Lenda do rio Nhamundá*,

and a photograph of the artist.

DLC

Portinari (*Bulletin of Person hall gallery*, Chapel Hill, v. 1, no. 2, nov. 1940, p. 1, 1 il.) [3679]

Notice of the exhibition held at the University of North Carolina in December 1940.

Portinari; a Brazilian modern (*Panorama*, Washington, no. 16, dec. 1940, p. 1-6, no il.) [3680]

A summary of criticism with a bibliography.

DLC

Portinari, Brazilian painter (*Survey graphic*, New York, v. 30, no. 3, mar. 1941, p. 156-157, 4 il.) [3681]

Reproductions of some of the paintings exhibited at the Museum of modern art, oct.-nov. 1940.

HV1.S82

Portinari comes as "good neighbor" emissary (*Art digest*, New York, v. 10, no. 2, 1 sept. 1940, p. 5 & 29, 2 il.) [3682]

Brief biography and criticism.

N1.A415

Portinari, his life and art. Chicago. University of Chicago. 1940. 109 p., 100 il., 7 color. [3683]

A volume of reproductions of the work of this Brazilian painter, compiled by Josias Leão, who has contributed a brief foreword. There is a mildly enthusiastic introduction by Rockwell Kent. Portraits, figure pieces and drawings are well represented, frescoes less well; the book does, however, show the variety of what is now the painter's middle period.

ND359.P6L3 1940a

Portinari of Brazil (*Bulletin of the Museum of modern art*, New York, v. 7, no. 6, oct. 1940, 16 p., 12 il.) [3684]

Catalog to the exhibition of Portinari's painting. Two essays preface the list of 186 pictures (date, medium and dimensions given): *Portinari of Brazil* by Florence Horn (p. 3-9) and *The art of Cândido Portinari* by Robert C. Smith (p. 10-12).

N620.M9A32

Quatro obras de arte de Cândido Portinari (*Sombra*, Rio de Janeiro, v. 2, no. 6, nov.-dez. 1941, p. 52-53, 4 il., color) [3685]

Portraits of Senhoras Hernani do Amaral Peixoto, José Willemssen, Robert Wilson, and Eduardo Martínez de Hoz. No text.

DLC

Ramírez, Octavio. Un audaz pintor brasileño, Cândido Portinari (*Nación*, Buenos Aires, 19 mayo 1940, sec. 3, p. 2, 4 il.) [3686]

Biographical and critical study, of some length and precision.

F2508.N13

———. La pintura tradicionalista de Osvaldo Teixeira (*Nación*, Buenos Aires, 2 jun. 1940, sec. 4, p. 4, 3 il.) [3687]

Describes an interview with the director of the Museu de belas artes in Rio de Janeiro.

F2508.N13

Rebordão, Herculano. Oswaldo Teixeira (*Anuário brasileiro de literatura*, no. 3. Rio de Janeiro. Irms. Pongetti. 1939. p. 278-282, 4 il.) [3688]

A brief appreciation of a conservative artist active in the field of academic illustrative painting and the present director or the Museu de belas artes of Rio de Janeiro. There is an interesting view of one corner of Teixeira's studio.

PQ9501.A6 1939

Reportagem com os caricaturistas e ilustradores (*Anuário brasileiro de literatura*, Rio de Janeiro, 1940. p. 105-113, 25 il.) [3689]

Interviews with the outstanding Brazilian caricaturists, Augusto Rodrigues, Santa Rosa, Alvarus, Thiré, Jerônimo Ribeiro, Orlando, Moura, Euclides, Jorge Bastos, Mendez, Pacheco, and Paulo Werneck. The theme: how they would sketch Capitú, the heroine of *Dom Casmurro* by Machado de Assis. Photographs of the artists and their sketches are included.

PQ9501. A6

Representação brasileira na exposição de arte latino-americana em Nova York

- (*Boletim da União panamericana*, Washington, v. 42, no. 10, oct. 1940, p. 526-529, 4 il.) [3690]
Illustrations from Portinari's Riverside museum exhibition.
F1403.B965
- Rhodes, Webb.** Portinari of Brazil (*Arts and decoration*, New York, v. 52, no. 6, 1940, p. 15 & 45, 2 il.) [3691]
A brief biography taken from other sources.
N1.485
- Ribeiro, Fléxa.** El nuevo arte brasileño (*Prensa*, Buenos Aires, 22 nov. 1931, sec. 2, 1 p., 1 il. color.) [3692]
Review of the first "free" Salon in Rio de Janeiro; large color illustration of the prize-winning picture by Lorenzo Gigli; Victorio Gobbis is treated at some length.
DLC
- . Rodolfo Amoêdo, 1783-1941 (*Ilustração brasileira*, Rio de Janeiro, v. 19, no. 75, jul. 1941, p. 19-21, 6 il. color.) [3693]
A tribute to this great teacher and academic narrative painter who died in 1941. His celebrated *Partida de Jacob* is here illustrated in color.
AP66.I6
- . Tres retardatários iniciadores: Márque Junior, H. Cavalleiro, Georgina de Albuquerque (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 30, out. 1937, p. 18-20, 7 il.) [3694]
The author believes French impressionism entered Brazil with Elyseu Visconti about 1906. His 3 pupils are the subject of this critical, useful article.
AP66.I6
- Rio de Janeiro, Escola nacional de bellas artes.** Exposição A. Parreiras. Rio de Janeiro. 1927. 15 p., 1 il. [3695]
A valuable list of the painter's work.
DCU.IA
- Rosenfeld, Paul.** High Brazil (*Nation*, New York, v. 151, no. 1, 26 oct. 1940, p. 402, no i.) [3696]
Comments on an exhibition of Portinari: finds the artist immature.
AP2.N2
- Sangirardi (junior).** Clovis Graciano, pintor de nascença (*Planalto*, São Paulo, v. 1, no. 11, 15 out. 1941, p. 5, 3 il.) [3699]
The beautifully written account of a journeyman painter and adventurer who, through knowing Portinari, developed a personal style of great power and emotional quality.
DLC
- . Itinerário de Brécheret (*Planalto*, São Paulo, v. 1, no. 6, 1 ag. 1941, p. 4-18, 3 il.) [3700]
The biography of Victor Brécheret of São Paulo, who was the friend of Picasso and Brancusi in Paris, worked in Switzerland and Hawaii and is one of the foremost South American exponents of modern French neo-classicism in sculpture.
DLC
- . Tarsila, a mulher inesquecível (*Planalto*, São Paulo, v. 1, no. 3, 1941, p. 1-18, 3 il.) [3701]
The colorful story of one of the pioneers of modern painting in Brazil, Mme. Tarsila do Amaral Andrade Martins.
DLC
- . Viagem pelos quadros de Lasar Segall (*Planalto*, São Paulo, v. 1, no. 1, 15 maio 1941, p. 24 & 19, 4 il.) [3702]
Biography and critique of the painter from Vilna long resident in São Paulo. The sadness of his colors and subjects impresses the writer.
DLC
- Smith, Robert C.** The art of Candido Portinari (*Carnegie magazine*, Pittsburgh, v. 14, no. 8, jan. 1941, p. 244-246, 2 il.) [3703]
Reprint of item 3684.
DLC
- . Brazilian painting in New York (*Bulletin of the Pan American union*, Washington, v. 73, no. 9, sept. 1939, p. 500-506, 7 il.) [3704]
The paintings by academic figures shown at the 1st Riverside museum exhibition are contrasted with the powerful murals of Cândido Portinari in the Brazilian pavilion at the World's fair in New York.
F1403.B955
- . Lasar Segall (*Boletim da União*

panamericana, Washington, v. 42, no. 7, jul. 1940, p. 422-428, 5 il.)

[3705]

Translated from the *Bulletin of the Pan American union*, Washington (item 3706).

F1403.B965

———. Lasar Segall of São Paulo (*Bulletin of the Pan American union*, Washington, v. 74, no. 5, may 1940, p. 382-388, 5 il.)

[3706]

The importance of Segall in relation to the modern movement in São Paulo. On the occasion of an exhibition at the Neumann-Willard gallery, New York.

F1403.B955

———. A pintura brasileira em Nova York (*Boletim da União panamericana*, Washington, v. 41, no. 10, out. 1939, p. 544-550, 7 il.)

[3707]

Translated from the *Bulletin of the Pan American union*, Washington (item 3704).

F1403.B965

Soares, Luíza. Guri incorrigível (*Vamos ler*, Rio de Janeiro, nov. 1939, p. 22, 5 il.)

[3708]

Of especial distinction are Luíza Soares' wonderful preparatory drawings, frankly caricaturist in spirit, unconventional in composition but alive with the excitement of holiday crowds. His paintings are an invaluable archive for the study of the rapidly disappearing folklore of northern Brazil.

DPU

Tarsila (*Revista acadêmica*, Rio de Janeiro, no. 51, set. 1940, 8 p., 5 il.)

[3709]

A section of "homage" to the painter of São Paulo includes short appreciations, poetry, and reprints from reviews by Mário de Andrade, Flávio de Carvalho, Sérgio Milliet, and Carlos Drummond de Andrade, among others.

DLC

Terceiro salão de belas artes de Guaratingueta (*Revista da semana*, Rio de Janeiro, v. 41, no. 7, 17 fev. 1940, p. 20, 4 il.)

[3710]

Photographs of an interesting provincial exhibition of paintings in the state of São Paulo.

Torres, Edith Magarinos. A pintura

atual será a arte mais representativa? no atelier de uma grande artista (*Dom Casmurro*, Rio de Janeiro, 30 ag. 1941, p. 5, 1 il.)

[3711]

Routine interview with one of the last of the impressionists, Georgina de Albuquerque.

———. Uma visita ao atelier do pintor Pedro Bruno (*Dom Casmurro*, Rio de Janeiro, 15 nov. 1941, p. 3, 3 il.)

[3712]

Interview with an academic painter who won the Salon prize in 1920.

Valença, Alberto. Figuras da arte bahiana (*Bahia tradicional e moderna*, Baía, v. 1, no. 2, jul. 1939, p. 25, 1 il.)

[3713]

An account of a modern academic painter of Baía, P. da Silva, who specializes in genre scenes, landscapes, and evocative interiors of the Baian churches and convents.

Velloso, Wilson. Conversa sem intenções com uma notável artista (*Planalto*, São Paulo, v. 1, no. 14, 1 dez. 1941, p. 19, 4 il.)

[3714]

An interview with Maria Elizabeth Wrede, an Austrian painter who has become an international sojourner. For the last two years she has been living in Brazil, where she has attached herself to the young moderns of São Paulo. She is noted for her sensitive portrait drawings.

DLC

Photography

Bastos, Danilo. Homens e paisagens na photographia de Jorge de Castro (*Revista da semana*, Rio de Janeiro, v. 40, no. 50, 18 nov. 1939, p. 16, 4 il.)

[3715]

An exhibition of the work of a well-known Brazilian photographer whose specialty is striking portraits of artistic personalities.

DLC

O primeiro centenário da photographia; como a grande data foi comemorada pelo Photo Club brasileiro (*Revista da semana*, Rio de Janeiro, v. 40, no. 38, 26 ag. 1939, p. 27-31, 31 il.)

[3716]

This article reproduces some of the distinguished photographs by members of the Brazilian photo club in connection with the centenary of the invention of photography; among others, J. C. Miranda Reis, Christiano Ribeiro, Clovis de Brito are represented.

DLC

Sculpture

Belmonte Cipicchia—caricaturista da escultura (*Planalto*, São Paulo, v. 1, no. 11, 15 out. 1941, p. 22–24, 6 il.)

[3717

Ricardo Cipicchia's small woodcarvings in a rapid somewhat sentimental style of the life of the *caipira* Negroes and occasional Indians.

DLC

Embaixatriz e escultora em Washington (*Sombra*, Rio de Janeiro, v. 1, no. 5, set.–out. 1941, p. 30–31, 4 il.)

[3718

Photographs of the work of Maria Martins Pereira e Souza.

DLC

As estatuetas vivas do escultor Cipicchia (*Ilustração brasileira*, Rio de Janeiro, v. 15, no. 24, abr. 1937, p. 18, 3 il.)

[3719

Ricardo Cipicchia specializes in small figurines of Negro characters which resemble certain Hellenistic works.

AP66.I6

J. B. Ferri e as surpresas de sua arte expressiva (*Ilustração brasileira*, Rio de Janeiro, v. 16, no. 43, nov. 1938, p. 39, 2 il.)

[3720

A modern monumental sculptor of São Paulo, working in the "stilo Mussolini".

AP66.I6

Minnigerode, C. Powell. Sculptures by Maria Martins (*Bulletin of the Pan American union*, Washington, v. 65, no. 12, dec. 1941, p. 682–685, 5 il.)

[3721

Notes on an exhibit held at the Corcoran Museum, Washington, D. C. Excellent photographs.

F1403.B955

Moraes, Alexandre José de Mello (filho). Artistas do meu tempo. Rio de

Janeiro. Garnier. 1904. 184 p., 8 il. [3722

Contains material on the sculptor Almeida Reis (p. 1–8).

NNMMo

Naylor, Douglas O. Morales de los Ríos and his sculptural work for the Exposition (*Art and archaeology*, Washington, v. 16, no. 3, sept. 1923, p. 115–123, 8 il.) [3723

The amazing humorous heads and other fantastic details in the Parque de diversões of the Rio Exposition of 1922–1923.

N1:A35

Starace victorioso no concurso de maquetes de monumento a Oswaldo Cruz (*Revista da semana*, Rio de Janeiro, v. 41, no. 15, 13 abr. 1940, p. 47, 11 il.)

[3724

Photographs of the prize-winning model, by the sculptor Giulio Starace, for the monument to Oswaldo Cruz.

DLC

Vidal, Barros. Nicolina Vaz de Assis (*Revista da semana*, Rio de Janeiro, v. 41, no. 13, 30 mar. 1940, p. 26–27, 9 il.) [3725

Short biography of an aged sculptress.

Wife of Brazil envoy leads two lives for art and diplomacy (*Life*, New York, v. 11, 8 dec. 1941, p. 154–157).

[3726

Photographs of recent sculpture by Maria Martins.

AP2.L547

CHILE

Bontá, Marco A. Abelardo Bustamento Paschin (*Revista de arte*, Santiago de Chile, v. 1, no. 2, ag.–set. 1934, p. 2–8, 8 il.) [3727

Critical essay on the painting, sculpture, and handicraft of an important contemporary Chilean artist.

Chile, Servicio de turismo. Chile país de belleza; Chile, country of beauty. Santiago de Chile. 1937. 221 il.

[3728

A collection of good photographs of public buildings, parks, modern houses, and works of art.

DLC

Crónica chilena de artes plásticas (*Revista de arte*, Santiago de Chile, v. 1, 1934— [3729

A section on schools, museums exhibitions, civic problems, and news in the art world.

N7.R37

El desarrollo del arte en Chile (*Chile en Sevilla*. Santiago de Chile. Cronos. 1929. p. 227-237, 7 il.) [3730
Popular account of the arts in Chile at the time of the Seville Exposition. The article is written from the most conservative standpoint and is illustrated with photographs of the artists.

F3058.C523

Hamburg, Kunstverein. Chilenische kunst, 21 märz bis 23 april 1939 im Kunstverein in Hamburg kunsthalle. Hamburg. 1939. 10 p., il. [3730a
An exhibition catalog.

NN

Letelier, Jorge. Salón oficial de artes plásticas (*Revista de arte*, Santiago de Chile, v. 2, no. 12, 1936, p. 10-24, 20 il.) [3731
Excellent photographs, principally of sculpture.

Lira, Armando. Chilenidad en las artes plásticas nacionales (*Revista de educación*, Santiago de Chile, no. 1, jun. 1934) [3732

Mann, Wilhelm. Chile luchando por nuevas formas de vida. Santiago. Ercilla. 1936. 2 v., il. [3733

A condensed account of the foremost modern painters, sculptors, architects and musicians of Chile, with a discussion of some of their problems; the best contemporary survey, with 13 illustrations (v. 2, p. 177-211).

F3058.M264

Movimiento artístico nacional (*Revista de arte*, Santiago de Chile, 1934-1939? no il.) [3734

Brief notices and comments on exhibitions currently held in Chile; important record of contemporary art.

N7.R37

La peinture et la sculpture chiliennes (*Gand artistique*, Gand, v. 10, no. 3, 1931, p. 54-55) [3735

Puelma Silva, Exequiel A. Official guide

to Valparaiso and surroundings. Santiago de Chile. Ministerio de fomento. 1930. 121 p., 77 il., 5 maps. [3736
Good views of local buildings and monuments.

F3281.V2P96

Raygada, Carlos. El V Salón de verano en Viña del Mar (*Revista de arte*, Santiago de Chile, v. 3, no. 14, 1937, p. 1-11, 9 il.) [3737

The interesting reactions of a Peruvian critic.

N7.R37

Richert, Gertrud. Chilenische kunst in Berlin (*Ibero-amerikanisches archiv*, Berlin, v. 12, no. 3, oct. 1938, p. 385-387, no il.) [3738

A review of the exhibition of 40 Chilean artists—mainly painters—in Berlin.

F1401.I24

Richón-Brunet, R. Crónicas de exposiciones nacionales (*Revista de arte*, Santiago de Chile, v. 4, no. 21-22, 1939, 6 p., il.) [3739

Salón oficial de artes plásticas (*Revista de arte*, Santiago de Chile, v. 2, no. 7, 1935, p. 31-36, 19 il.) [3740

Review of the exhibition, and announcement of prizes.

Architecture

Barrio cívico; memorandum (*Revista de arte*, Santiago de Chile, v. 3, no. 14, 1937, p. 25, 28, 6 il.) [3741

Architect's models for a rearrangement of the Presidential square of Santiago.

N7.R37

Brunner-Lebenstein, Karl H. Eine amerikanische bergstadt von laubengenhäusern (*Monatshefte für baukunst*, Berlin, v. 17, jul. 1933, p. 334-335, il., plan) [3742

Die neue universitätsstadt in Concepción (*Wasmuths monatshefte*, Berlin, v. 15, nov. 1931, p. 542-4, 3 il., plans.) [3743

NA3.M75

Chile solves her housing problem (*Bulletin of the Pan American union*, Washington, v. 61, no. 2, feb. 1927, p. 129-135, 9 il.) [3744

Photos and descriptions of recent buildings in La Unión and other

quarters.

F1403.B955

Eisler, M. Strandhotel für Viña del Mar und künstlerkolonie; arbeiten von R. D. Carson (*Moderne bauformen*, Stuttgart, 31 juli, 1932, p. 330-338 & 358-359, il., plans.) [3745]

Muñoz, Luis Enrique. Enteignungsverfahren und finanzierungs systeme in Chile zum zwecke städtebaulichen arbeiten (*Wasmuths monatshefte*, Berlin, v. 15, sept. 1931, p. 429-32, 1 plan) On remodeling of cities.

[3746]

NA3.M75

Muñoz M., L. La vivienda popular en su aspecto plástico y arquitectónico integral (*Revista de arte*, Santiago de Chile, v. 2, no. 11, 1936, p. 38-41, 7 il.) [3747]
A general statement followed by 3 examples of urban plans.

N7.R37

Prat Echaurren, Alfredo. Avenida Sur y Barrio Circo; sección a cargo del Instituto nacional de urbanismo (*Revista de arte*, Santiago de Chile, v. 1, no. 5, 1935, p. 25-32, 10 il.) [3748]
Discussion of problems of city-planning in Santiago.

N7.R37

Reyes Vicuña, Tomás. Plaza de Armas —Mapocho (*Revista de arte*, Santiago de Chile, v. 1, no. 6, 1935, p. 44-46, 4 plans) [3749]
Further notes on reformation of the plan of Santiago.

N7.R37

El santuario de Andocollo (*Revista de arte*, Santiago de Chile, v. 2, no. 7, 1935, p. 21-24, 4 il.) [3750]
Drawings for a large new church in traditional style by Jorge del Campo Rivera.

N7.R37

Workers' housing development (*Monthly labor review*, Washington, v. 26, mar. 1928, p. 561, no il.) [3751]

Education & Institutions

Art Education in Chile (*Bulletin of the Pan American union*, Washington, v. 69, no. 12, dec. 1935, p. 956-957, 1 il.) [3752]

Taken from an article by Armando Lira in the *Revista de arte*, Santiago de Chile (item 3754).

F1403.B955

Humeres Salas, Carlos. The School of fine arts (*Andean monthly*, Santiago, v. 3, no. 5, jul. 1940, 3 p., no il.)

[3753]

Account of the history of the school (founded in 1849) and its present curricula.

DLC

Lira, Armando, Enseñanza del dibujo (*Revista de arte*, Santiago de Chile, v. 1, no. 5, 1935, p. 15-20, 12 il.)

[3754]

General discussion of the ideals of art education in Chile, and the preparation of teachers.

N7.R37

Orrego Luco, Luis. El arte en Chile (Poirier, Eduardo. *Chile en 1910*. Santiago de Chile. Imp. Barcelona. 1920. p. 459-465, il.) [3755]
Reprint of item 215 with a page of current data, principally the opening of the Museo de bellas artes.

F3058.P76

Santa Cruz, Domingo. Cómo se ha enfocado el problema artístico en Chile (*Boletín latino americano de música*, Montevideo, v. 3, 1937, p. 17-23, il.) [3756]

Description of the organization and the activities of the Facultad de bellas artes of the University of Chile.

DLC

Santiago de Chile, Universidad de Chile. Reglamento y plan de estudio de la Escuela de artes aplicadas. Santiago de Chile. 1940. 22 p., no il.

[3757]

Catalog of the School of applied arts, as it was reorganized in 1940; a detailed and thoughtful curriculum in the minor arts.

DLC

Santiago de Chile, Universidad de Chile, Departamento de extensión cultural y artística. El Museo de bellas artes, 1880-1930. Santiago de Chile. 1930. 107 p., 82 il. [3758]

A history of the Museum of fine arts in Santiago, since its foundation in

1880, with a catalog of the paintings.
A good number of the Chilean canvases are reproduced.

N910.S35C5

Graphic Arts

Santiago, Universidad católica de Chile.

Plan de estudios de los cursos de arquitectura. 1928. [3759]

LE36.S4

Caras de la raza y del trabajo; diez xilografías de C. Hermosilla Álvarez. Santiago. Frigerio. 1934. 10 il.

[3760]

Illustrations of Chilean physiognomy by one of their foremost draughtsmen; a handsome book.

Cortés Jullían, Ana. Ensayo para una reseña de la historia del affiche en Chile (*Revista de arte*, Santiago de Chile, v. 3, no. 15, 1937, p. 14, 6 il.)

[3761]

The general development of poster art.

N7.R37

Letelier, Jorge. Las artes gráficas (*Revista de arte*, Santiago de Chile, v. 2, no. 12, 1936, p. 38-43, 9 il.) [3762]

Informative, with excellent illustrations of contemporary work.

N7.R37

Zañartú, Sady. Santiago; calles viejas. Il. Marcos Bontá. Santiago. Nacimiento. 1934. 176 p., 36 il.

[3763]

See item 1274.

F3271.Z28

Minor Arts

Arte aplicado y arte decorativo (*Informaciones de Chile*, Santiago, no. 1, ag. 1941, 2 p., 5 il.) [3764]

Dealing mainly with the Escuela de artes aplicadas.

DLC

Bulnes C., Alfonso. De los hermanos Román las cerámicas criollas (*Revista de arte*, Santiago de Chile, v. 1, no. 5, 1935, p. 20-22, 6 il.) [3765]

Ceramic figures of Chilean types and notes on the artists.

N7.R37

Comisión chilena de cooperación intelectual. Arte popular. Santiago de Chile. Condor. 1938. p. 15, 12 il.

[3765a]

An exhibition of native jewelry, saddles and leather work, pottery, baskets, dolls and toys, and sculpture. Illustrations of poor quality.

Exposición de la Escuela de artes aplicadas (*Revista de arte*, Santiago de Chile, v. 2, no. 9, 1936, p. 42-44, 8 il.)

[3766]

Report of the exhibition of pupils' work of the School of applied arts of the University of Chile, with impressive illustrations.

N7.R37

Gerchunoff, Alberto. El arte popular en Chile (*Revista de arte*, Santiago de Chile, v. 3, no. 18, 1938, p. 26-30, 11 il.) [3767]

Silver and Quinchamalí pottery.

N7.R37

Letelier, Jorge. Artes aplicadas (*Revista de arte*, Santiago de Chile, v. 3, no. 14, 1937, p. 15-19, 11 il.) [3768]

Good illustrations of minor arts in Chile.

N7.R37

———. Exposición de la Escuela de artes aplicadas (*Revista de arte*, Santiago de Chile, v. 2, no. 9, 1936, p. 42-44, 8 il.) [3769]

Excellent illustrations.

N7.R37

Mazzini, Giuseppe. Cerámica chilena de Quinchamalí, llamada también de Chillán (*Revista de arte*, Santiago de Chile, v. 2, no. 11, 1936, p. 14-17, 3 il.) [3770]

On a local black decorated ware.

N7.R37

Perotti, José. Las artes aplicadas en Chile (*Revista de arte*, Santiago de Chile, v. 1, no. 4, dic. 1934-mar. 1935, p. 7-12, 9 il.) [3771]

Essay by the director of the Escuela de artes aplicadas, illustrated with work of the students.

N7.R37

Rivière, George-Henri. Un don de Chile au Musée de Trocadéro (*Beaux-arts*, Paris, v. 8, no. 4, avr. 1930, p. 11-12, 4 il.) [3772]

Brief account of Chilean popular Indian art.

Painting

- Alberto Valenzuela Llanos; 1869-1925**
Mercurio, Santiago de Chile, 1 mayo 1935, no il.) [3773
 Comments on an exhibition (see item 3791).
- Álvaro Guevara: notable Chilean painter**
(Bulletin of the Pan American union, Washington, v. 61, no. 3, mar. 1927, p. 238-241, 3 il.) [3774
 Critical study of a Chilean painter trained at the Slade school in London; reprinted from the *Chilean review*, London (1st quarter, 1927). Includes excerpts from press notices.
 F1403.B955
- Banderas Cañas, Héctor.** Roberto Humeres, pintor (*Revista de arte*, Santiago de Chile, v. 3, no. 13, 1937, p. 1-7, 8 il.) [3775
 Presenting a contemporary impressionist.
 N7.R37
- Blanco, José Miguel.** Alfredo Valenzuela (*Taller ilustrado*, Santiago de Chile, 7 oct. 1885) [3776
- Cardón, Arturo.** Nuestros pintores jóvenes (*Diario ilustrado*, Santiago de Chile, 18 apr. 1913) [3777
- Dominicis, Romano de.** Exposición retrospectiva de las obras del pintor Valenzuela Llanos (*Revista de arte*, Santiago de Chile, v. 1, no. 5, 1935, p. 23-24, 2 il.) [3778
 Brief notice on a 19th century landscape painter, and the exhibition on the 10th anniversary of his death.
 N7.R37
- Francés, José.** Un paisajista chileno; Valenzuela Llanos (*El año artístico*. Madrid. Mundo latino. 1925. p. 95-97) [3778a
 An exhibition in the Museo de arte moderno in Madrid.
 N7108.F7
- Grez, Vicente.** Les beaux-arts au Chile; exposition universelle de Paris; section chilienne. Paris. A. Roger & F. Chernoviz. 1889. 77 p., no il. [3779
- Brief information on the academy at Santiago and its painters. Contains a list of European paintings then in Chile.
 N6664.G8
- Halmar, Augusto d'.** La actualidad artística: Alfredo Valenzuela Puelma (*Semana internacional*, Valparaíso, v. 16, no. 857, 18 jun. 1938, p. 4-5 & 7, 5 il.) [3780
 Official statement on the return to Chile from Paris of the remains of a 19th century Chilean figure painter.
- Humeres Salas, Carlos.** Apuntes sobre Pablo Burchard (*Revista de arte*, Santiago de Chile, v. 1, no. 1, jun.-jul. 1934, p. 2-7, 5 il.) [3781
 Biographical and critical sketch of a contemporary Chilean painter.
 N7.R37
- Letelier, Jorge.** La exposición retrospectiva de Pablo Burchard (*Revista de arte*, Santiago de Chile, v. 4, no. 16-17, 1938, p. 34-39, 9 il.) [3782
 The evolution of an impressionist.
 N7.R37
- Lira, Armando.** Valenzuela Puelma (*Revista de arte*, Santiago de Chile, v. 1, no. 3, oct.-nov. 1934, p. 2-4, 2 il.) [3783
 Brief mention; good illustrations.
 N7.R37
- Lira, Pedro.** Las influencias extranjeras en la pintura chilena (*Diario ilustrado*, Santiago de Chile, 18 sept. 1910) [3784
- Ossandon Guzmán, Charles.** Alfredo Valenzuela Palma; 1856-1909. Santiago de Chile. Barros Borgoño. 1934. 114 p., il. [3785
 A portfolio of reproductions.
 ND369.V3208
- Richón-Brunet, R.** Alberto Valenzuela Llanos (*Revista de arte*, Santiago de Chile, v. 1, no. 6, 1935, p. 38-40, 4 il.) [3786
 Biographical notes and appreciation of the works of a 19th century landscape painter, on the 10th anniversary of his death.
 N7.R37
- . La exposición de cuadros de don Pablo Burchard (*El Mercurio*, Santiago, julio 6, 1913) [3787

———. Una gran figura chilena (*Revista de arte*, Santiago de Chile, v. 3, no. 14, 1937, p. 20–23, 6 il.)

[3788]

Article on the painter D. Ramón Subercaseaux Vicuña.

N7.R37

Rinaldini, Julio. La exposición de arte chileno (*Anuario plástica* 1940. Buenos Aires. Plástica. 1941. p. 52–56, 4 il.)

[3789]

Critical review of a group of Chilean paintings exhibited in the Argentine: attempt to appraise this neighboring culture.

N9.A37 1940

Rocuant, Miguel Luis. Tierras y cromos: una pintura de Carlos Alegría (*Diario ilustrado*, Santiago de Chile, 25 mar. 1913)

[3790]

Santiago de Chile, Universidad de Chile, Facultad de bellas artes. A. Valenzuela Llanos. Santiago. 1935. 86 p., 23 il.

[3791]

Catalog of a retrospective exhibition, ten years after the death of a great Chilean impressionist. Essays by Alfonso Bulnes (*Ante la obra*, R. Richon Brunet (*El paisajista*), Armando Lira (*Sus etapas*), and Marco A. Bontá (*El maestro*).

DLC

Yañez Silva, Nathaniel. Cuadros de Lira (*Diario ilustrado*, Santiago de Chile, 29 mayo 1941)

[3792]

Photography

Vargas, Mario. Notas sobre la fotografía en Chile; I, Jorge Opazo (*Revista de arte*, Santiago de Chile, v. 1, no. 3, oct.–nov. 1934, 4 p., 4 il.)

[3793]

Appreciative study of the art of a Chilean photographer.

N7.R37

———. Notas sobre la fotografía en Chile. II, La-Hitte (*Revista de arte*, Santiago de Chile, v. 1, no. 6, 1935, p. 31–34, 4 il.)

[3794]

A portrait photographer who uses the camera as a means of expression.

N7.R37

Sculpture

D. D., R. El escultor Guillermo Córdova (*Revista de arte*, Santiago de Chile, v. 2, no. 9, 1936, p. 31, 1 il.)

[3795]

Note on a minor official sculptor, no dates or biography are given.

N7.R37

Domínguez, Lorenzo. Algo acerca de nuestra escultura actual (*Revista de arte*, Santiago de Chile, v. 1, no. 3, oct.–nov. 1934, 5 p., 7 il.)

[3796]

Work of contemporary Chilean sculptors: Perotti, Julio Antonio Vásquez, María Bellet, Samuel Román, Romano D. Dominicis, Lorenzo Domínguez, Ana Lagarrigue. Good photographs with brief critique.

N7.R37

Goldschmidt, Albrecht. Lorenzo Domínguez (*Revista de arte*, Santiago de Chile, v. 2, no. 12, 1936, p. 1–5, 8 il.)

[3797]

On a modern sculptor. A series of heads are illustrated.

N7.R37

Laura Rodig (*Antorcha*, Mexico, v. 1, no. 6, 8, nov. 1924, p. 19, 1 il.)

[3798]

Brief note on a Chilean sculptress who was with Gabriela Mistral in Mexico.

NN;DPU

Richert, Gertrud. Ein chilener bildhauer; Samuel Román Rojas (*Die kunst*, München, v. 79, no. 2, feb. 1939, p. 153–154, 2 il.)

[3799]

Briefly describes the work of this gifted sculptor, as seen in Berlin.

MH

COLOMBIA

Colombia, Ministerio de educación nacional. Salón anual de artistas colombianos, II. 1941. Bogotá. 1941. 12 p., 13 il., 4 color.

[3800]

Catalog of the national salon: lists and illustrations.

Díaz, Daniel Alfredo. El primer Salón de artistas colombianos (*El siglo*, Bogotá, 27 oct. 1940, 1 p., il.)

[3800a]

A profusely illustrated somewhat hasty review of the first contemporary

exhibition by Colombian artists.

Mendoza Vélez, Jorge. Ciudades y rutas de Colombia. Bogotá. Gráfico. 1940. 222 p., il., maps. [3801]

A tourist guide with some slight information on art and many photographs of modern buildings.

F2254.M45

Mexico, Universidad nacional, Galería de arte. Luis Alberto Acuña. México. 1940? 23 p., 13 il. [3802]

Catalog of an exhibition of sculpture, painting, prints, and drawings by a Colombian artist living in Mexico. Comments from the press of the world, and a critical note by Fernando Leal.

DLC

Pardo Tovar, Andrés. El segundo salón de artistas colombianos (*Revista de las Indias*, Bogotá, no. 34, oct. 1941, p. 253-260, no il.) [3803]

Protests the imitation of Mexico and France.

DLC

Vidales, Luis. El primer salón del arte colombiano (*Revista de las Indias*, Bogotá, ep. 2, no. 21, set. 1930, p. 239-246, no il.) [3804]

A general critique.

AP63.R65215

Zalamea, Jorge. Nueve artistas colombianos. Bogotá. Colombia. 1941. 65 p., 77 il., 2 color. [3805]

An outstanding publication of the work of 9 painters and sculptors with brief biographies, critical analyses and five reproductions for each, which gives an excellent idea of the contemporary school in Colombia.

N6675.Z3

Architecture

Bernal, Cristóbal. De arquitectura; superioridad de la arquitectura entre las artes; su importancia (*Anales de ingeniería*, Bogotá, v. 26, no. 309-310, dic. 1918-en. 1919, p. 131-137, no il.) [3806]

An editorial postulating the necessity and importance of a national architectural style.

TA4.A5

La segunda exposición municipal de urbanismo (*Revista de arquitectura*, Buenos Aires, v. 26, no. 229, en. 1940, p. 12-28, 29 il.) [3807]

See item 3268.

Education and Institutions

Colombia. Ministerio de educación nacional. La obra educativa del gobierno. V. 3. La extensión cultural en Colombia. Bogotá. Imprenta nacional. 1940. [3808]

A complete descriptive statement of the integrated program of educational extension initiated in 1940. Of interest as touching on art are articles on *Exposiciones de arte* (p. 119-123, 2 il.), *Escuela complementaria de especialización artística* (p. 152-159, 5 il.) which describe its curriculum and aims in some detail.

DLC

Bogotá, Universidad nacional de Colombia. Anuario. Bogotá. Santa Fe. 1939. 452 p., il. [3809]

Descriptive yearbook of the university and all its dependencies. Of interest for students of art are the following articles: *Facultad de arquitectura* (p. 194-208, 3 il.), *Escuela de bellas artes* (p. 271-274), *Museo nacional* (p. 339-344, 2 il.)

Bogotá, Universidad nacional de Colombia, Escuela de bellas artes. Reglamento. Bogotá. Minerva. 1941. 26 p., no il. [3810]

Curriculum and rules of admission; also scholarships.

DLC

La Escuela de bellas artes y la Exposición nacional de pintura (*El gráfico*, Bogotá, 24 ag. 1918, p. 225) [3811]

DPU

Museo nacional (Colombia, Universidad nacional. *Anuario*. Bogotá. Santa Fe. 1939. p. 339-344, 2 il.) [3812]

A short history and description of the museum, which is now administered by the university.

LE41.C7

Santos, Gustavo. Dirección nacional de bellas artes de Colombia (*Boletín*

latino-americano de música, Bogotá, v. 4, 1938, p. 739-743) [3813]
Report to the Minister of education; discusses fostering art through purchase and commission.

Sociedad de mejoras y ornato de Bogotá. La Quinta de Bolívar. Bogotá. Santafé. n. d., 35 p., 10 il. [3814]
A brochure describing the history of the Quinta, and its conversion into a national museum under the sponsorship of the Sociedad de mejoras y ornato, with all the addresses on the occasion of the dedication.

DLC

Minor Arts

Acuña, Luis Alberto. El arte de los indios colombianos; ensayo crítico e histórico. Bogotá. 1935. 77 p., 46 il. [3815]
Although principally concerned with pre-colombian art there is some material on modern Indian textiles and painting.

F2270.1.A7A24

Arciniegas, Germán. The little horses of Ráquira (*Bulletin of the Pan American union*, Washington, v. 71, no. 3, mar. 1937, p., 246-253, 8 il.) [3816]
Remarks on the small clay figures of Colombia. Translated from *Revista de las Indias*, Bogotá (1936).

F1403.B955

Statuettes sculptées en Colombie (*Bulletin de l'Union panaméricaine*, Washington, v. 4, no. 1, jan. 1913, p. 36-39, 2 il.) [3817]

Folk-types in native wood sculpture.

F1403.B96

Painting

Acosta, Vicente. Desfile de artistas; el pintor colombiano Sebastiano Villaloz (*Quincena*, San Salvador, v. 1, 15 mayo 1903, p. 120-121, no il.) [3818]
A young painter of Bogotá who came to El Salvador to paint the president and to do some religious pictures.

Aguilera, Miguel & Ospina, Eduardo. El pintor Santago Paramo. Bogotá. Gráfico. 1941. 160 p., 44 il., 3 color.

[3818a

Monograph on the work of a religious painter on the centenary of his birth. Miguel Aguilera's biographical essay is followed by Eduardo Ospina's study, *El pintor*, and by a catalog of 175 works, pretty fully illustrated.

DLC

Bogotá, Concejo municipal. Bogotá, 1538-1938; homenaje del Municipio de Bogotá a la ciudad en su IV centenario. Numero extraordinario del *Registro municipal*, v. 58. Bogotá. Colombia. 1938. 212 p., il., 98 color. [3819]
Reproductions of oil-paintings of Bogotá which were the life work of Luis Núñez Borda, with a text by Daniel Samper Ortega.

F2291.B6S3;JS15.B6

Cano, Francisco A. Roberto Pizano Restrepo (Academia nacional de bellas artes (*Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 153-158, 4 il.) [3820]
Critical essay on a Colombian painter and connoisseur.

N6670.A7

Exposición de pintura de Roberto Pizano. Bogotá. Cromos. 1929. 54 p., 22 il. [3821]

Catalog of a memorial exhibit of 84 drawings and paintings by a Colombian impressionist, held at Bogotá in 1929. Biography by Daniel Samper Ortega.

Exposición de pinturas de Ignacio Gómez. Bogotá. 1942. 20 p., il.

[3822

Catalog of an exhibition in September, 1942.

NNMMo

Giraldo Jaramillo, Gabriel. Ricardo Gómez Campuzano en los Estados Unidos (*El gráfico*, Bogotá, no. 1517, 1941). [3823]
An exhibition in New York by a landscape painter of Bogota.

Maya, Rafael. Roberto Pizano; fragmento de un discurso (Academia nacional de bellas artes. *Iniciación de una guía de arte colombiano*. Bogotá. 1934. p. 159-169, 2 il.) [3824]
Meditation upon beauty, the history

of art, and a Colombian painter.
N6670.A7

Ortiz Restrepo, Carlos. Roberto Pizano Restrepo (Bogotá, Cabillo. *Homenaje del Cabildo a la ciudad en su IV centenario*; 1538-1938. Bogotá. 1938. p. 192, 2 il.) [3825]
Brief appreciation, with a portrait of a Colombian artist and critic.

Owen, Gilberto. Ignacio Gómez Jaramillo (*Universidad*, México, v. 3, no. 16, mayo 1937, p. 48, 2 il.) [3826]
Oils, with an appreciative note.
AP63.U58

Rodríguez Locano, Manuel. La orientación de Gómez Jaramillo (*Revista de las Indias*, Bogotá, v. 1, no. 7, oct. 1937, p. 19-20, 2 il.) [3827]
Brief appreciation with full-page illustrations.

AP63.R65215

Samper, Dario. El pintor Rodríguez Acevedo (*Pan*, Bogotá, no. 13, mar.-abr. 1937, p. 121-134, 4 il.) [3828]
A paper, appreciative in character, read at the opening of an exhibit of the work of José Rodríguez Acevedo.

DLC

Samper Ortega, Daniel. Evocando a Pizano (*Al galope*. Bogotá. Minerva. 1930. p. 79-99, no il.) [3829]
A radio talk on the anniversary of Roberto Pizano's death. Evocative and appreciative rather than informative.

PQ8179.S33A7

Zalamea Borda, Eduardo. Sobre la pintura de Ignacio Gómez Jaramillo (*Revista de las Indias*, Bogotá, v. 1, no. 7, oct. 1937, p. 19, 1 il., color.) [3830]
Brief appreciation.

Sculpture

Castro, Alfonso. En casa de Ramón Barba (*Cromos*, Bogotá, 15 oct. 1938). [3831]

Report of a visit to the studio of a sculptor.

Cogniat, Raymond. L'exposition Rómulo Roza (*Revue de l'Amérique latine*, Paris, v. 21, no. 111, mars 1931, p. 203-204, no il.) [3832]

He finds the sculptor an "anonymous original". Important remarks on originality in American art.

F1401.R45

Ferns de Zaracóndegui, Carmen. El escultor colombiano Rómulo Roza (*Raza española*, Madrid, v. 7, no. 79-80, jul.-ag. 1925, p. 82-87, 3 il.) [3833]

Here represented by a door knocker in the style of Cellini and his project for a monument to the heroes of Colombian independence.

AP60.R15

Rómulo Roza (*Nuestro México*, México, v. 2, no. 8, nov. 1932, p. 49-51, 4 il.) [3834]

Sculpture and painting of a Colombian resident in Mexico.

COSTA RICA

Castillo, Abel Romeo. Con el pintor costarricense Francisco Rodríguez Ruiz (*Semana gráfica*, Guayaquil, vol. 1, no. 4, mun. 1931). [3835]

Losada, Jorge A. La pintura de Max Jiménez (*Norte*, New York, v. 1, no. 6, mar. 1941, p. 24-25, 5 il.) [3836]
Five canvases showing the painter's versatility, with a stimulating criticism.

DLC

Macleod, C. Costa Rica's native architecture (*Craftsman*, New York, v. 12, no. 4, july 1907, p. 441-445, 2 il.) [3837]

Practical information on the use of wood in this regional architecture.

N1.C87

Max Jiménez exhibition, Georgette Pas-sedoit Gallery (*Art digest*, New York, v. 14, no. 11, mar. 1940, p. 8, 1 il.) [3838]

Critical notes on this contemporary painter, here called baroque.

N1.A415

Rodríguez C., Rafael Lucas. Decorated oxcarts of Costa Rica (*School arts*, Worcester, v. 4, no. 3, nov. 1940, p. 95-96, 9 il.) [3839]

Detailed designs are reproduced.

NC610.S3

CUBA

Arte cubano en la Feria mundial de New York (*Arquitectura*, Habana, v. 7, no. 68, mar. 1939, p. 98-100, 11 il.)

[3840]

Interesting for its good illustrations.
NA5.A82

Bay Sevilla, Luis. La exposición de arte cubano contemporáneo (*Arquitectura*, v. 9, no. 100, nov. 1941, p. 352, 4 il., color).

[3841]

Excellent colored reproductions.
NA5.A82

Carbonell y Rivera, José Manuel. Las bellas artes en Cuba (*Evolución de la cultura cubana*. Habana. Siglo XX. 1928. v. 18, 451 p.)

[3842]

Articles on modern sculpture, painting and architecture by a number of writers.

DPU

Cuba, Comisión nacional de cooperación intelectual. Exposición de arte cubano contemporáneo. Habana. Capitolio nacional. 1941. 84 p., 52 il., 9 color.

[3843]

Catalog of an exhibit of paintings and sculpture organized on the occasion of an international conference. There is a brief introduction, excellent photographs, and biographies of the artists.
N6603.45

Cuba takes honours in Riverside show (*Art digest*, New York, v. 13, no. 18, 1 July 1939, p. 13, no il.)

[3844]

Valuable because it quotes the reactions of many critics to the exhibit.
N1.A415

García Aguero, Salvador. Un comentario final (*Revista bimestre cubana*, Habana, v. 38, no. 1, jul.-ag. 1936, p. 126-132, 3 il.)

[3845]

Speaks of Alberto Peña and Teodoro Ramos Blanco on the occasion of a joint exhibit.

AP63.R5

Havana, Instituto nacional de artes plásticas. Exposición de arte en la Universidad de La Habana; su evolución en la obra de algunos artistas. Habana. Universidad de La Habana & Corporación nacional de turismo. 1940. 45 p., 12 il.

[3846]

Catalog of an exhibition of 250 recent works by Eduardo Abela, Jorge Arche, María Capdevila, Caravia, Carlos Enríquez, Ramón Loy, Amelia Peláez, Marcelo Pogolotti, Ramos Blanco, Ravenet, Juan José Sicre, and Victor Manuel. The second in a series organized by the Instituto nacional de artes plásticas, it was a landmark in the history of modern art in Cuba. A paragraph of comment on each artist and good reproductions make the catalog an important textbook. Reprinted also in item 282.

N6630.H3

Havana, Municipio. Primera exposición de arte moderno; pintura y escultura. Habana. 1937. 71 p., 99 il.

[3847]

Catalog of a comprehensive exhibition of contemporary painting and sculpture. Very valuable for its illustrations, which, though not fine in quality, show works of all the exhibitors. The addresses at the opening of the exhibition, all of a general nature, constitute the text.

ND303.H35 1937

Iraizoz, Antonio. El XXII salón de bellas artes (*Arquitectura*, Habana, v. 8, no. 80-81, mar.-abr. 1940, p. 91-95, 17 il.)

[3848]

The excellent photographs show the present state of academic art in Cuba.

NA5.A82

Maribona, Armando R. Artes plástica de Cuba para Sevilla (*Arquitecto*, Habana, v. 3, nos. 30-31, set.-oct. 1928, p. 193-198, 6 il.)

[3849]

A conservative selection of painting and sculpture typical of the official taste of the time.

NA5.A75

El salón cubano de bellas artes de 1917 (*Boletín de la Unión panamericana*, v. 45, no. 2, ag. 1917, p. 211-219, 10 il.)

[3850]

An excellent résumé of the classic figures of the time in painting and sculpture.

F1403.B957

Architecture

Bens Arrarte, José María. Los progresos

urbanistas de la Habana (*Revista del Colegio de arquitectos de La Habana*, v. 12, no. 10, nov. 1928, p. 11-17, 2 il.) [3851]

A critical study of city-planning and its application to Habana, presented to the II Congreso nacional de municipios.

Guerra, César. Los trabajos de la Secretaría de obras públicas; el Balneario del Vedado (*Arquitectura y artes decorativas*, Habana, v. 4, no. 33, abr. 1936, p. 8-13, 5 il.) [3852]
Description and photographs of a new public bath-house in Havana.

NA5.A84

Havana: weekend house for Eutimia Falla; Eugenio Batista, architect. Aquiles Maza, landscape architect (*Architectural record*, New York, v. 86, no. 5, 1939, p. 44-46, 7 il.) [3853]
Modern construction and design applied to an essentially colonial frame.

NA1.A6

Martínez Inclán, Pedro. La Habana actual; estudio de la capital de Cuba desde el punto de vista de la arquitectura de ciudades. Habana. P. Fernández. 1925. 260 p., 36 il. [3854]
An attempt at a systematic and critical description of the city of Habana, weakened by lack of historical data and esthetic perspective.

Morales, Leonardo. La casa cubana ideal. Habana. Molina. 1934. 23 p., no il. [3855]

An essay on functional architecture for Cuba, modifying Le Corbusier's formula to "a shelter from the heat"; a *discurso de recepción*, it is answered by another member of the Academia cubana de la historia.

Palacio presidencial de La Habana (*Boletín de la Unión panamericana*, Washington, v. 54, no. 1, jul. 1920, p. 50-56, 6 il.) [3856]

Photographs and a description of this large neo-baroque building and its decorations, giving the names of the artists who decorated it.

F1403.B957

The presidential palace of Habana (*Bulletin of the Pan American union*, Washington, v. 51, no. 2, aug. 1920, p. 179-

185, 5 il.)

[3857]

Translated from *Boletín de la Unión panamericana*, Washington (item 3856).

F1403.B955

Rodríguez Castell, Esteban. Embellezcamos nuestras poblaciones (*Arquitectura y urbanismo*, Habana, v. 4, no. 38, set. 1936, p. 9-13, 5 il.) [3858]

On the general need for parks. The article has a good photograph of the recent monument in Havana to the Generalísimo Máximo Gómez.

NA5.A84

"Social" y la casa cubana; los arquitectos opinan; la encuesta por los arq. Ernesto Batista, Victor Morales, Horacio Navarrete y Carlos Maruri (*Arquitectura y urbanismo*, Habana, v. 4, no. 34, mayo 1936, p. 9-13, 8 il.) [3859]

Contains rare photographs of modern residences *de gran lujo* in Havana.

NA5.A84

Weiss y Sánchez, Joaquín. La nueva arquitectura y nosotros (*Universidad*, Habana, v. 1. no. 3. mayo-jun. 1934, p. 5-19, no il.) [3860]

Discussion of the theories underlying modern architectural style, with a description of Cuban environment and taste, drawing the still theoretical conclusion that Cuba must develop its own modern style.

DLC

Education and Institutions

Obras de las escuelas de acción artística de Cuba (*Contemporáneos*, Mexico, v. 2, no. 42-43, nov.-dic. 1931, p. 264-267, 4 il.) [3861]

Paintings and a drawing without identification.

AP63.C525

Reglamento de la Comisión nacional de arqueología (*Revista de arqueología*, Habana, v. 1, no. 3, feb. 1939, p. 66-77, 3 il.) [3862]

Contains a section on the care and administration of colonial monuments.

F1759.R5

Painting

Abela, Eduardo. La pintura al fresco y sus posibilidades en Cuba (*Universidad de La Habana*, Habana, v. 6, no. 34, en.-feb. 1941, p. 159-170, no il.)

[3863]

A plea for development of the art of fresco painting in Cuba as in Mexico.

AP63.U63

Andreu, Enrique. El pintor Alberto Peña y su obra (*Revista bimestre cubana*, Habana, v. 38, no. 1, jul.-ag. 1936, p. 114-125, 4 il.)

[3864]

Notes on a minor painter of the social struggle.

AP63.R5

Arcos, Juan. Un ciclo de la pintura cubana (*Romance*, México, v. 1, no. 6, 15 abr. 1940, p. 7, 3 il.)

[3865]

Comments on the painting of Carlos Enríquez, Victor Manuel, Amelia Peláez and Marcelo Pogolotti at the close of the Exhibition of modern Cuban painting in Havana.

DLC

Conangla Fontanillo, José. Arte nacional contemporáneo (*Arquitecto*, Habana, v. 3, nos. 22-23, en.-feb. 1928, 9 p., 18 il.)

[3866]

A selection of academic canvases with no mention of the progressive painters but containing valuable reference to little-known figures of the '20's.

NA5.A75

Dos Passos, John. The poor whites of Cuba (*Esquire*, Chicago, v. 5, no. 5, may 1936, p. 110, 4 il., 2 color).

[3867]

A paragraph about *guajiros* to explain Gattorno's pictures; good reproductions.

PR5682.S3

Estol, Florencia. Carreño (*Norte*, New York, v. 1, no. 7, abr. 1941, p. 24-25, 5 il.)

[3868]

Interesting pictures from a Cuban painter; short text.

DLC

Fifteenth century qualities in Daniel Serra's work (*Art news*, New York, v. 38, no. 24, 16 mar. 1940, p. 13, 1 il.)

[3869]

Descriptive paragraphs on some of the

pictures in a one-man show, by a contemporary Cuban painter.

N1.A6

Gattorno. Habana. Ucar & García. 1935. 94 p., 38 il.

[3870]

Introductory text, by Ernest Hemingway, in Spanish and English. The fine reproductions show the development of Antonio Gattorno's work from his French beginnings in 1924-1925 to the full style of the *guajiro* paintings of the '30's. At the end of the volume there is a selection of criticism from other writers.

ND305.G3H4

Gómez Sicre, José. Una generación de pintores cubanos (*Norte*, New York, v. 2, no. 2, nov. 1941, p. 32-34, 11 il.)

[3871]

Ten Cuban painters are discussed briefly, with illustrations.

DLC

Guirao, Ramón. Daniel Serra Badué (*Arquitectura*, v. 9, no. 93, abr. 1941, p. 126-127, 3 il.)

[3872]

Notice of the painter's most recent work.

NA5.A82

———. Dos naturalezas muertas de Carreño (*Arquitectura*, Habana, v. 5, no. 51, oct. 1937, p. 11-12, 2 il.)

[3873]

Two still-lives by one of the younger Cuban painters, working in Mexico.

NA5.A82

———. Esquema de la pintura moderna en Cuba (*Arquitectura*, Habana, v. 9, no. 100, nov. 1941, p. 359-372, 31 il., 9 color).

[3874]

A brief statement on the formation and aims of the group of painters and sculptors represented in a national exhibit, with some of the excellent photographs from the catalog (item 3843).

NA5.A82

———. El pintor cubano Serra Badué (*Arquitectura*, Habana, v. 7, no. 74, sept. 1939, p. 382, 3 il.)

[3875]

Notice of the recent classical still-life work of this painter of Santiago.

NA5.A82

Havana, Galería Lyceum. Mario Ca-

- reño. Habana. 1942. 16 p., 10 il. [3876]
Catalog of an exhibition.
NNMMo
- Hemingway, Ernest.** Gattorno; program note (*Esquire*, Chicago, v. 5, no. 5, may 1936, p. 111, 4 il., 3 color) [3877]
Brief biography and critique.
PR5682.S3
- Laprade, André.** Un pintor cubano en París (*Arquitectura*, Habana, v. 7, no. 72, jul. 1939, p. 259-260, 4 il.) [3878]
Mario Carreño's neo-classic studies.
NA5.A82
- Miguel, Mariano.** Vila y Prades y la pintura mural (*Arquitectura*, Habana, v. 2, no. 8, feb. 1918, p. 26-28, 7 il.) [3879]
Work of a Spanish neo-baroque decorator long resident in Cuba.
NA5.A82
- Pennsylvania academy of the fine arts.** Catalogue of the one hundred and thirty-sixth annual exhibition of painting and sculpture; 1941. Philadelphia. 1941. [3880]
The portrait *Evelyne*, by Daniel Serra, which won the Walter Lippincott prize, is illustrated.
N5020.P4
- Pérez Cisneros, Guy.** Victor Manuel y la pintura cubana contemporánea (*Universidad de La Habana*, Habana, v. 6, no. 34, en.-feb. 1941, p. 208-230, no il.) [3881]
Invaluable critical comments on outstanding painters.
AP63.U63
- Photographs of all the models.
NA5.A82
- Hughes, Langston.** A Cuban sculptor (*Opportunity*, New York, v. 8, no. 334, nov. 1930, p. 334, 1 il.) [3884]
A brief sketch of Ramos Blanco, with a self-portrait.
E185.506
- Juan José Sicre, escultor.** París. París América. 1927. 50 p., 20 il. [3885]
Monograph on an outstanding modern sculptor of Cuba. The erudite introductory text is by Luis de Soto.
- Monumento a la madre de los Maceo** (*Arquitecto*, Habana, v. 3, nov. 28-29, jul.-ag. 1928, p. 154-155, 1 il.) [3886]
Photographs of the models which won the 4 prizes in a competition.
NA5.A75
- Novoa, María del Rosario.** Los escultores cubanos de hoy (*Universidad de La Habana*, Habana, v. 6, no. 34, en.-feb. 1941, p. 190-207, no il.) [3887]
Brief notes on each artist: especial attention is paid Teodoro Ramos Blanco.
- Soto y Sagarra, Luis de.** La escultura nacional y extranjero (*Arquitecto*, Habana, v. 3, no. 22-23, en.-feb. 1938, 6 p., 10 il.) [3888]
Notes on an exhibition, with reproductions of modern Cuban works.
NA5.A75
- Urbino, S. de.** Un celebrado escultor cubano (*Arquitecto*, Habana, v. 2, no. 21, dic. 1927, p. 219-221, 4 il.) [3889]
Enthusiastic description of the work of Juan José Sicre.
NA5.A75

Sculpture

- Cogniat, Raymond.** Exposition Juan José Sicre (*Revue de l'Amérique latine*, Paris, v. 12, no. 57, sept. 1926, p. 45-46, 2 il.) [3882]
An illustrated supplement, introducing this sculptor's work as seen in his Paris exhibition.
F1401.R45
- Concurso para el monumento a Martí** (*Arquitectura*, Habana, v. 7, no. 68, feb. 1939, p. 47-58, 36 il.) [3883]

DOMINICAN REPUBLIC

- Una bella escultura dominicana Caonabo** (*Arquitecto*, Habana, v. 2, no. 21, dic. 1927, p. 214-215, 1 il.) [3890]
Reproduces, with a brief description, the masterpiece of Abelardo Castellanos.
NA5.A75
- Carlos Alvarado Lang, Jaime Colson, Francisco Gutiérrez** (*Universidad*,

México, v. 1, no. 2, mar. 1938, 7 il.)

[3891]

See item 4060.

Dominican republic, Secretaría de educación pública y bellas artes. Exposición de bellas artes con motivo de la II Conferencia interamericana del Caribe. Ciudad Trujillo. Cosmopolita. 1940. 30 p., 26 il. [3892]

An exhibition of the work of thirteen painters, Dominican by birth or resident in the Dominican Republic. The catalog gives full biographical data.

N6615.D6A5 1941

———. Exposición nacional; dibujo, pintura, grabado, escultura. Ciudad Trujillo. Cosmopolita. 1941. 60 p. [3893]

Exhibition of the work of 29 artists, about half of whom are Europeans now living in Santo Domingo, Spanish, for the most part. An illustration, and a biographical note for each.

DLC

Pacheco, Armando Oscar. Trujillo en las bellas artes y en el estado. Ciudad Trujillo. Montalvo. 1940. 21 p., no il. [3894]

An encomium with some information on restoration of buildings, teaching of art and policy toward museum collections.

F1931.T797

ECUADOR

Gayer, Jacob. Among the highlands of the Ecuador republic (*National geographic magazine*, Washington, v. 55, no. 1, jan. 1929, p. 69-76, 12 il.)

[3908]

Some color plates of Ecuadorean Indian costumes.

G1.N27

Llerena, José Alfredo. Primer salón de mayo; arte de una joven generación (*Revista del Sindicato de escritores y artistas del Ecuador*, Quito, v. 2, no. 5, oct. 1939, p. 59-63, 5 il.) [3909]

A review of the May Salon, reprinted from *Los Andes* (10 jun. 1939).

DLC

Pereza. Impresiones de la última exposición de la Escuela de bellas artes

(*Revista de la Escuela de bellas artes*, Quito, ep. 3, v. 9, no. 7, mar. 1940, p. 26-29, no il.) [3914]

Criticisms of the annual students exhibit in the Escuela de bellas artes, reprinted from *El comercio* and the *Revista del Sindicato de escritores y artistas del Ecuador*.

DLC

Education and Institutions

Ecuador, Ministerio de educación pública. Informe. Quito. 1899-1941. 33v. [3926]

Yearly reports of the ministry; very useful for tracing the development of the arts in modern Ecuador. It includes reports on the annual Salons, the Escuela de bellas artes, and art education in the schools. Some numbers (1930 in particular) are well illustrated.

DPU

———. Reglamento orgánico de la Escuela nacional de bellas artes. Quito. 1939. 25 p., no il. [3927]

The laws under which the Escuela nacional de bellas artes was reorganized in 1939.

DLC

Tejada, Leonardo. La exposición de la Escuela de bellas artes (*Linea*, Quito, v. 2, no. 14, 1 ag. 1940, p. 26-27 and 40, 6 il.) [3931]

Poor reproductions but an interesting critical note on students' work and on art education.

DLC

Graphic Arts

Carlos Rodríguez; esbozos. Quito. Educación. 19 p., 8 il. [3935]

Portrait sketches by Rodríguez with criticisms of his work by a number of writers.

ND389.R6A43

Hombres del Ecuador; 20 grabados en madera de Eduardo Kingman. Quito. Sindicato de escritores y artistas. 1937. 28 il. [3936]

A well made album of powerful wood-

cuts of native types.
NE1217.K5H6

Llerena, José Alfredo. Prólogo al álbum de retratos de Carlos Rodríguez (*Revista del Sindicato de escritores y artistas del Ecuador*, Quito, v. 3, sept. 1938-feb. 1939, p. 11, 1 il.) [3937]
Comments on the caricatures of a young painter.

DLC

Painting

El arte de Mideros. Quito. Artes gráficas. 1937. 53 p., 47 il., some color. [3947]

A volume de luxe of *homenaje* for a painter of the older generation. Short articles by Ecuadorean intellectuals illustrated with facsimiles of drawings by Víctor Mideros. At the end of the volume is *El que vendrá*, a Biblical mélange illustrated by the artist.

ND389.M5A8

Cuadra, José de la. Doce siluetas; escritores y artistas ecuatorianos. Quito. América. 1934. 150 p., 9 il. [3952]
Among these brief impressions of artistic personalities are sketches of the painters Víctor M. Mideros, Germania Paz y Miño, Gustavo Bueno and the sculptress Carmela Palacios. Portrait sketches by these artists illustrate the biographies.

PQ8203.C8

Díez, Jorge A. La pintura moderna en el Ecuador. Quito. Talleres gráficos de la nación. 1938. 25 p., no il. [3954]
Lecture delivered at the Universidad central in Quito, by the director of the Archivo nacional de historia. He discusses Ecuadorean painters and then the contemporary men. Egas, León, Delgado, Moscoso, Mideros, Guarderas, and Latorre.

ND385.D5

Lasso, Ignacio. Cinco pintores del Ecuador (*América*, Quito, v. 14, no. 68, 1939, p. 37-79, no il.) [3960]
Identical with item 3961.

———. Cinco pintores del Ecuador (*Anales del Archivo nacional de historia y museo único*, Quito, ep. 2, v. 1, jun. 1939, p. 216-240, 6 il.) [3961]

Notes on 5 modern painters: Pedro León, Camilo Egas, Víctor Mideros, Sergio Guarderas, and Eduardo Kingman.

DLC

———. La exposición Jan Schreuder (*Revista del mar Pacífico*, Quito, v. 1, no. 1, nov. 1940, p. 13-18, 3 il.) [3962]

A Dutchman who paints the Indians with some of the mannerisms of Van Gogh.

DLC

Latorre, Guillermo. La artista Olga Anhalzer y su exposición pictórica (*Revista de la Escuela de bellas artes*, Quito, ep. 3, v. 9, no. 7, mar. 1940, p. 30-31, 1 il.) [3964]
Brief biographical and critical essay on a Hungarian artist who has become the foremost woman painter of Ecuador.

DLC

Luis Moscoso, pintor (*Revista del mar Pacífico*, Quito, v. 1, no. 2, feb. 1941, p. 16-17, 2 il.) [3965]
Biographical and critical essay on one of the younger Ecuadorean painters.

DLC

Mideros en Colombia, 1940. Quito. Comercio. 1940. 65 p., 8 il. [3967]
A volume of press notices and eulogies of Víctor Mideros's 1940 journey to Colombia and exhibition in Bogotá, illustrated with some of the paintings shown.

ND389.M5A4

Mural at the New school for social research (*American magazine of art*, Washington, v. 26, no. 3, mar. 1933, p. 150-151, 1 il.) [3970]
Note on the recently completed mural, "Fiesta," by Camilo Egas.

N1.M25

Pedro León, pintor moderno (*Revista del mar Pacífico*, Quito, v. 1, no. 2, feb. 1941, p. 17, 4 il.) [3972]
The development and art of the director of the Escuela de bellas artes.

DLC

La personalidad de Egas (*Revista del mar Pacífico*, Quito, v. 1, no. 2, feb. 1941, p. 16, 2 il.) [3973]
A critical and appreciative note on the

personality of an important Ecuadorian artist.

DLC

La pintura ecuatoriana en el exterior (*Revista de la Escuela de bellas artes*, Quito, ep. 3, v. 9, no. 7, jul. 1940, p. 32-39, 12 il.) [3974]

Photographs of paintings by Ecuadorians sent to the expositions in New York and San Francisco.

DLC

Quito colonial; exposición de arte, Rodríguez-Estrella. Quito. Romero. 1940. 24 p., 12 il. [3976]

Reproduction of a number of sharp satirical paintings by Carlos Rodríguez representing the social dissatisfaction of the Indian. Critical comments.

ND389.R6A47

Rumazo González, José. Víctor Mideros. Biblioteca ecuatoriana. Quito. Bolívar. 1932. 52 p., 24 il. [3979]
A series of illustrations accompanied by a rhapsodic text.

ND389.M5R8

Sacotto Arias, Augusto. Humana interpretación de Kingman (*Revista del mar Pacífico*, Quito, v. 1, no. 1, nov. 1940, p. 12 & 18, 3 il.) [3980]

The writer sees a new tendency toward monumentality, under Orozco's influence, in this artist whose preoccupation has long been the *cholo* and Indian worker.

DLC

Solano, Armando. Kingman, pintor realista (*Revista del Sindicato de escritores y artistas del Ecuador*, Quito, no. 3, sept. 1938-feb. 1939, p. 1 and 12-13, 2 il.) [3981]

An address at the opening of an exhibition of Kingman's paintings in Bogotá (sept. 1938); estimate of his value as a painter and an American.

DLC

Tejada, Leonardo. El pintor Jan Schreuder (*Línea*, Quito, v. 1, no. 5, 14 mar. 1940, p. 20-21, 5 il.) [3982]

Study of the art of a Dutch painter resident in Ecuador; illustrations poor.

DLC

Tropical murals in a jungle fantasy; wall paintings (*Arts and decoration*, New York, v. 45, no. 5, jan. 1937, p. 39,

2 il.)

[3984]

Reproduces the forest murals by Camilo Egas in the library of Dr. and Mrs. Forbes Hawkes's house at Sands Point, L. I.

N1.A85

Scripture

Andrade M., Jaime. Realidad de la escultura ecuatoriana (*Revista de la Escuela de bellas artes*, Quito, ep. 3, v. 9, no. 6, mar. 1940, p. 12-15, no il.) [3991]

The author defines the attitude of the Escuela de bellas artes toward sculpture. It would steer a middle course, avoiding exaggerated techniques but taking advantage of indigenous subjects and practices.

DLC

Llerena, José Alfredo. Jaime Andrade Moscoso, escultor (*Revista del mar Pacífico*, Quito, v. 1, no. 1, nov. 1940, p. 12, 2 il.) [3995]

Good solid modern sculpture by a professor of the Escuela de bellas artes.

DLC

Luis Mideros. Quito. Colón. 1940. 5 p., 109 il. [3996]

A volume of good reproductions of his sculpture, with a foreword by J. Roberto Páez.

NB389.M5P3

EL SALVADOR

Exposición nacional de artes plásticas de 1937 (*El Salvador*, San Salvador, v. 3, no. 16, dic. 1937-en. 1938, p. 21-22, 2 il.) [4001]

Translation of item 4002.

DPU

The National exposition of plastic arts; 1937 (*El Salvador*, San Salvador, v. 3, no. 16, dec. 1937-jan. 1938, p. 8-9, 3 il.) [4002]

Illustrations of paintings by José Mejía Vides, Salarrué, and Ana Julia Álvarez, with general comments on the Salon.

DPU

San Juan, V. de. Segunda exposición nacional de artes plásticas (*El Salva-*

dor, San Salvador, v. 1, no. 7, dec. 1936, p. 21-25, 14 il.) [4003]

Comments on the annual salon in San Salvador; an excellent place to appraise contemporary art. All the reproductions are paintings or drawings.

DPU

Minor Arts

The artistic divisions of El Salvador (*El Salvador*, San Salvador, v. 1, no. 6, nov. 1936, p. 15, no il.) [4004]

Comments on these native crafts: the making of *nacimiento* figures, regional fabrics, and musical instruments.

DPU

Distribución artística de El Salvador (*El Salvador*, San Salvador, v. 1, no. 6, nov. 1936, p. 20, no il.) [4005]

Translation of item 4004.

DPU

Maiti, M. The dolls of Ilobasco; los muñecos de Ilobasco (*El Salvador*, San Salvador, v. 3, no. 20, sept.-nov. 1939, p. 81, 2 il.) [4006]

Further remarks on the clay figurines of Ilobasco; short text in Spanish and English.

DPU

Los muñecos de Zelie Lardé (*El Salvador*, San Salvador, v. 3, no. 16, dic. 1937-en. 1938, p. 62-63, 1 il.) [4007]

Translation of item 4011.

DPU

Los "nacimientos" de Navidad (*El Salvador*, San Salvador, v. 3, no. 16, dec. 1937-en. 1938, p. 31-37, 12 il.) [4008]

Pictures of large and complicated crèches, peopled with the clay figures made in Ilobasco, some regional in character, some Palestinian. No text.

DPU

Rosenthal, Mario. Los trabajos de Don Rafael Alegría (*El Salvador*, San Salvador, v. 3, no. 19, jul.-ag. 1938, p. 29-30, 4 il.) [4009]

Translation of item 4010.

DPU

———. The work of Don Rafael Ale-

gría (*El Salvador*, San Salvador, v. 3, no. 19, jul.-ag. 1938, p. 10, 2 il.) [4010]

A maker of chests on traditional patterns.

DPU

Zelie Lardé's dolls (*El Salvador*, San Salvador, v. 3, no. 1, dec. 1937-jan. 1938, p. 13-14, 1 il.) [4011]

A rather exalted description of a group of dolls illustrating national types exhibited in the Exposición nacional de artes plásticas as "modellings in cloth".

DPU

Painting

Araujo, Ricardo Alonso. Notas sobre los cuadros plásticos de José Mejía Vides (*El Salvador*, San Salvador, v. 1, no. 6, nov. 1936, p. 26-28, 6 il.) [4012]

General comments on a Salvadorean painter who worked in Mexico.

DPU

Cardona, Ruben. El arte pictórico salvadoreño (*El Salvador*, San Salvador v. 1, no. 5, oct. 1936, p. 38-39, no il.) [4013]

General remarks on the evidences of a national art, mentioning more particularly Miguel Ortiz Villacorta, Pedro Ángel Espinoza, Latenia Araujo, and José Mejía Vides.

DPU

Cuarto exposición nacional de artes plásticas (*El Salvador*, San Salvador, v. 4, no. 21, dic. 1938-en. 1939, p. 25-27, 4 il.) [4014]

Short report, mentioning a few outstanding pictures in the annual salon. Repeated in English with different illustrations (item 4016).

DPU

Cyrano (pseud.). La pintura como arte en El Salvador; cuadro del joven Imero? (*Quincena*, San Salvador, v. 1, no. 1, 1 apr. 1903, p. 11, no il.) [4015]

Very brief notice. Expresses need for creating a strong national school.

The Fourth national exposition of plastic arts (*El Salvador*, San Salvador, v. 4, no. 21, dec. 1938-jan. 1939, p. 7-9, 4 il.) [4016]

Translation from item 4014.

DPU

García Calderón, Ventura. Un jeune artiste hispano-américain: M. Toño Salazar (*Revue de l'Amérique latine*, Paris, v. 7, no. 25, jan. 1924, p. 64-66, no il.) [4017]
Caricatures.

F1401.R45

Guerra Trigueros, Alberto. The evolution of art in El Salvador; representative artists (*El Salvador*, San Salvador, v. 3, no. 20, sept.-nov. 1939, p. 29-36, 10 il.) [4018]
Translated from the Spanish (item 4019).

DPU

———. La pintura en El Salvador; algunos nombres representativos (*El Salvador*, San Salvador, v. 3, no. 20, set.-nov. 1939, p. 102-111, 11 il.) [4019]

The most complete article on modern painting in El Salvador. The author discusses the traditional Italian, and the new Mexican influence, and goes on to evaluate the work of contemporary painters, which leads him to hail Mejía Vides as the greatest of them. Translated into English with additional illustrations (item 4018).

DPU

Los pintores salvadoreños premiados en Costa Rica (*El Salvador*, San Salvador, v. 1, no. 4, mar. 1936, p. 32, 2 il.) [4020]

Account of the annual Central American exhibition in San José, in which the two first prizes were won by painters of El Salvador: José Mejía Vides and Oscar Urrutia.

DPU

GUATEMALA

Art in Guatemala; casual survey of a tourist (*Tidewater arts review*, Norfolk, v. 7, no. 2, 1940, p. 2-3, 10, 1 il.) [4021]

Remarks on a visit to Guatemala and to Humberto Garavito in particular.

N1.T5

Bradley, Carolyn G. We visited Guatemala (*School arts*, Worcester, v. 40,

no. 3, nov. 1940, p. 75-86, 43 il.) [4022]

Good photographs of costumes and woven fabrics.

NC610.S3

Freiday, D. Museums of Guatemala; with list (*Museum news*, Washington, v. 17, nov. 15, 1939, p. 9-12, il.) [4023]

AM1.A55

Guatemala, Secretaría de educación pública. Programas para la Academia nacional de bellas artes. Guatemala. 1940. Tip. nacional. 8 p., no il. [4024]

Report to the president on the curriculum of the National academy: a skeleton list of subjects treated.

N331.G83G8 1940

Osborne, Lilly de Jongh. The Guatemalan Indians (*Bulletin of the Pan American union*, Washington, v. 66, no. 9, sept. 1932, p. 651-662, 5 il.) [4025]

A short section deals with textiles, among other phases of the Indian life and culture.

F1403.B955

Rodas N., Flavio & Rodas C., Ovidio. Simbolismos (maya quichés) de Guatemala. Guatemala. Nacional. 1938. 148 p., 48 il. [4026]

A study of survival of pre-Conquest symbolism in contemporary life of the Guatemalan Indians. Much of this is concerned with textile patterns and costumes. Illustrations are useful, though imperfect.

F1465.3.C8R64

Rodas N., Flavio & Rodas C., Ovidio & Hawkins, Lawrence F. Chichicastenango; the Kiche Indians. Guatemala. Unión tipográfica. 1940. 155 p., 39 il., 1 color. [4026a]

A sociological study, based on, and in part translated from item 4026. As a survey of the past culture of the Kiche and the present culture in Chichicastenango, it offers valuable information and illustrations of textiles.

F1465.Q5R6

Ward, Constance Allen. The Guatemalan art renaissance (*Bulletin of the Pan American union*, Washington, v.

75, no. 5, may 1941, p. 282-290, 11 il.)
[4027]

Discusses the *milieu* of the National academy of fine arts: Yela Gunther, Gálvez Suárez and Garavito, as well as many other names.

F1403.B955

Wilcox, Marrion. Maya decoration applied to a monument in Guatemala. (Architectural record, New York, v. 43, no. 1, july 1917, p. 92-93, 1 il.)

[4027a]

Design for a monument by Ignacio Bruguera.

NA1.A6

Minor Arts

Bennett, Bessie. A collection of Guatemalan textiles (*Bulletin of Chicago art institute*, Chicago, v. 30, dec. 1936, p. 94-5, 5 il.)

[4028]

Material from the collection of Florence Dibell Bartlett.

N530.A5

Bruer, Alice Putnam. Guatemalan textiles; Prentiss N. Gray collection. Mills College, Cal. 1942. 31 p., no il.

[4028a]

Mimeographed descriptions of some 87 textiles with titles in Spanish and descriptions in English.

DLC

Exhibit of Guatemalan textiles in Washington (*Bulletin of the Pan American union*, Washington, v. 68, no. 5, may 1934, p. 321-322, 1 il.)

[4029]

Notice of the showing of Lilly de Jongh Osborne's collection of Guatemalan textiles, quoting from an address by the Minister from Guatemala.

F1403.B955

La Farge, Oliver. The year bearer's people. Middle American research series, no. 3. New Orleans. Tulane university. 1931. 379 p., 81 il., 2 color.

[4030]

A good deal of material on Indian costumes and crafts.

F1421.T95 no. 3

Lemos, Pedro J. Guatemalan art crafts. Worcester. Davis. 1941. 40 p., 137 il., 3 color.

[4031]

A picture book of illustrations of weaving, ceramics, and furniture.

F1465.L4

Marden, Luis. Where man's garb rivals the quetzal (*National geographic magazine*, Washington, v. 70, no. 4, oct. 1936, p. 437-444, 13 il., color).

[4032]

Excellent costume plates.

G1.N27

Mérida, Carlos. Folk arts of Guatemala; textiles and music (*The genius of Mexico*. New York. Committee on cultural relations with Latin America. 1931. p. 95-103, no il.)

[4033]

Brief description of the textile industry of Guatemala as a real manifestation of popular art.

F1208.H56

Naylor, Blanche. Guatemala conquers America; native Guatemalan designs adapted to our uses (*Design*, Columbus, v. 37, no. 1, May 1935, p. 9-23, 9 il.)

[4034]

Describes fabrics inspired by Guatemalan originals, designed by Ruth Reeves.

NK1160.D4

O'Neale, Lila M. Guatemala textile investigation (*Year book of Carnegie Institution of Washington*, no. 35. Washington. 1936. p. 138 seq.).

[4035]

Osborne, Lilly de Jongh. Guatemalan pottery; past and present (*School arts*, Worcester, v. 29, no. 1, oct. 1929, p. 99-101, 9 il.)

[4036]

A brief description.

NC610.S3

———. Guatemala textiles. Middle American research series, no. 6. New Orleans. Tulane university. 1935. 110 p., il. color.

[4037]

F1421.T95 No. 6

———. Making a textile collection (*Bulletin of the Pan American union*, Washington, v. 67, no. 12, dec. 1933, p. 947-963, 9 il.)

[4038]

Personal anecdotes including a good deal of information about Guatemalan weaving.

F1403.B955

———. Telas indígenas de Guatemala (*Anales de la Sociedad de geografía e*

historia de Guatemala, Guatemala, v. 15, no. 3, mar. 1939, p. 299-302, il.)

[4039]

Textile arts of the Guatemalan natives (*News service bulletin of the Carnegie Institution*, Washington, feb. 1935, p. 159-168, il.)

[4040]

Wardle, H. N. Guatemalan textiles (*Bulletin of the Museum of Pennsylvania university*, Philadelphia, v. 5, jan. 1934, p. 20-23, p. 2 il.)

[4041]

Painting

Acuarelas y dibujos de Carlos Mérida (*Contemporáneos*, México, v. 2, no. 38-39, jul.-ag. 1931, p. 80-86, 4 il.)

[4042]

Watercolors and sketches.

Beals, Carleton. Art of a Guatemalan painter (*Arts and decoration*, New York, v. 26, no. 5, feb. 1927, p. 63 & 100, 5 il.)

[4043]

A very fine study of the early work of Carlos Mérida.

N1.A85

Beantro, Isaac. Carlos Mérida: a brief analysis of his works (*Mexican life*, Mexico, v. 6, no. 1, jan. 1930, p. 25-29, 6 il.)

[4044]

Discussion of the character of his art.

F1201.N54

Brenner, Anita. An artist from the Maya country; Carlos Mérida (*International studio*, New York, v. 83, apr. 1926, p. 85-87, 5 il.)

[4045]

A sympathetic interpretation of Mérida's painting, illustrated with the white-outlined watercolors.

N1.I6

Charlot, Jean. Carlos Mérida y la pintura (*Contemporáneos*, México, no. 6, nov. 1928, p. 262-266, no il.)

[4046]

Brilliant summary of Mérida's plastic qualities. Translated in item 367.

Crespo de la Serna, Jorge Jean. El pintor Carlos Mérida (*Antorcha*, México, v. 2, no. 3, oct. 1925, p. 16-17, 3 il.)

[4047]

The drawings of groups of girls that illustrate this article are typical of the artist's best work.

NN;DPU

Mérida, Carlos. Art interpretations (*Mexican life*, Mexico, v. 2, no. 1, jan. 1926, p. 16-17, 5 il.)

[4048]

Watercolors by the author illustrate general remarks on "American" art.

F1201.M54

— Images de Guatemala. Paris. Quatre chemins. 1928(?) 4 p., 10 il.)

[4049]

A portfolio of reproductions of ten water-colors, with a foreword by André Salmon.

NNMMo

Obras de Mérida (*Contemporáneos*, México, v. 1, no. 6, nov. 1928, p. 266-271, 5 il.)

[4050]

Watercolors and oils; no text.

Parker, Howard. Mérida's new watercolors (*Bulletin of the Milwaukee art institute*, Milwaukee, v. 6, no. 7, mar. 1933, p. 2-3, no il.)

4051

Brief critical note.

MH-F

— Las nuevas acuarelas de Carlos Mérida; Mérida's new watercolors (*Mexican folkways*, Mexico, v. 7, no. 3, jul.-set. 1932, p. 148-153, 5 il.)

[4052]

The period in which Mérida used Mayan motifs for abstract painting. Text in Spanish and English.

F1201.M5

MEXICO

Alfaro Siqueiros, David. La revolución técnica en la plástica (*Reforma social*, México, v. 1, no. 2, oct. 1935, p. 7-9, 1 il.)

[4053]

Plea for modernism in sculpture and painting.

Algunas de las obras expuestas en la galería de arte del Departamento de acción social de la Universidad de México (*Universidad*, México, v. 4, no. 20, set. 1937, p. 48, 14 il.)

[4054]

Statement describing the newly opened gallery of the University, with pictures from the first exhibition of fourteen painters and sculptors.

AP63.U58

Architectural overtones; Mexico (*American architect*, New York, v. 150, no.

2655, mar. 1937, p. 41-48, 12 il.)

[4055]

Fine photographs of Taxco and Cuernavaca's streets. Also smaller photos of L. Hidalgo's wax sculpture.

NA1.A325

Art and personal notes (*Mexican life, Mexico*) [4056]

A page or two devoted to notices of exhibitions and artists appear in each issue from v. 1, no. 1, déc. 1924.

F1201.M54

L'art vivant au Mexique (*L'art vivant*, Paris, v. 10, no. 122, 15 jan. 1930, 85 p., 100 il.) [4056a]

Articles on Mexican archaeology, painting, and colonial architecture compose this special Mexican issue; some of these are listed separately (items 445, 4667).

MH-Fo

Arte joven de América; el ejemplo de los niños mexicanos (*El año artístico*, Madrid. Mundo latino. 1925-1926, p. 451-457, no il.) [4057]

A travelling exhibition of the art of the Open air schools.

N7108.F7

Bergamín, José. *Pintura de la justicia* (*Hoy*, México, no. 253, 27 dic. 1941, p. 32-33, no il.) [4057a]

Stimulating discussion of the aesthetic and political significance of Orozco's mural, by a Spanish critic now resident in Mexico.

DLC

Brenner, Anita. The Mexican complements (*Art center bulletin*, New York, v. 6, no. 3, dec. 1927, p. 59-62, 3 il.) [4057b]

Enthusiasm for Mexican art. Contains the translation of José Juan Tablada's article, *New York by day and by night*.

N11.A74

———. A Mexican renaissance (*Arts*, New York, v. 8, no. 3, sept. 1925, p. 127-150, 24 il.) [4058]

A synthesis of Mexican art with special reference to the modern movement. Among the illustrations are some fine drawings by Charlot.

N1.A84

———. The Mexican renaissance; its rise and eclipse (*Harper's*, New York, v. 182, no. 2, jan. 1941, p. 173-182, no il.) [4059]

A basic essay on the political and social background of the mural movement in Mexico.

AP2.H3

Carlos Alvarado Lang, Jaime Colson, Francisco Gutiérrez (*Universidad*, México, v. 1, no. 2, mar. 1938, 7 il.) [4060]

Reproductions of prints and oils by these artists.

AP63.U58

College art association of America. Mexican art; a College art association exhibition. New York. 1933-35. 14 p., 1 il. [4061]

Catalog of one of the first exhibitions of Mexican art in this country. In addition to carefully written biographical notes on the artists, there is a three-page foreword by Jorge Juan Crespo de la Serna, *On Mexican art and artists*.

Enders, Elizabeth Crump. A revival of Mexican art (*International studio*, New York, v. 72, no. 286, jan. 1921, p. xcvi, 1 il.) [4062]

A half-page comment on Best-Maugard's theory of the decorative arts in Mexico.

N1.16

Exposición de la Pérgola de la Alameda (*Romance*, Mexico, v. 1, no. 17, 22 oct. 1940, p. 7, 3 il.) [4063]

Account of an exhibition of the Worker's art school directed by Guillermo Ruíz; illustrations are all sculpture.

DLC

La exposición de tres grandes artistas mexicanos (*Nuestro México*, México, v. 1, no. 1, mar. 1932, p. 60-61, 12 il.) [4064]

Academic figures—Alfredo González, miniature painter, and Lorenzo Rafael and Carlos Dutlán, sculptors.

Fermín Revueltas & Mardonio Magaña (*Universidad*, México, v. 1, no. 4, mayo 1936, p. 48, 7 il.) [4065]

Notes on a painter and a sculptor.

Fernández, Justino. Catálogo de exposiciones de arte (*Anales del Instituto investigaciones estéticas*, México, v. 2, no. 3, 1939, p. 59-68, no il.)

[4066]

A very complete report for the years 1937 and 1938 of art activities in the capitol.

N16.M5

———. Catálogo de exposiciones, 1940 (*Anales del Instituto de Investigaciones estéticas*, v. 2, no. 7, 1941, p. 87-141, no il.)

[4067]

A month-by-month record of exhibitions throughout the year, with complete lists of exhibits.

N16.M5

———. Contemporary painting and sculpture in Mexico (Born, Esther. *The new architecture in Mexico*, New York. Mono. 1937. p. 123-159, il.)

[4068]

A succinct but valuable résumé of the arts other than architecture, divided into three sections: Rivera, Orozco, and other mural painters; the group of individualists; sculptors. Illustrations are excellent.

NA755.B6

———. Las exposiciones, conferencias, publicaciones y otros eventos relacionados con el arte, durante el año de 1939 (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 5, 1940, p. 85-108, no il.)

[4069]

A very full account of art activities including the catalogs of some exhibitions during the year 1939.

N16.M5

———. Informaciones y documentos; catálogo de exposiciones de 1940 (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 7, 1941, p. 87-140, no il.)

[4070]

Publishes the catalogs of all important art exhibits held during the year in Mexico City.

N16.M5

Furst, Herbert. Second renaissance (*Apollo*, London, v. 30, no. 180, dec. 1939, p. 222-223, no il.)

[4071]

On the basis of Prof. Schmeckebier's book (item 4600), the author feels that only in Mexico has art re-entered the

social organism.

N1.A255

Institución hispano-cubano de cultura, Habana. Catálogo de la exposición de arquitectura y arte decorativo mexicano. Habana. 1929.

[4072]

Mérida, Carlos. Mexican costume. Chicago. Pocahontas. 1941. 25 il., color.

[4073]

A portfolio of very well reproduced sketches of peasant and Indian costume. Note by René d'Harnoncourt.

NE1873.M4

Mexico, Secretaría de relaciones exteriores. Señas de escritores y artistas mexicanos. Addresses of Mexican writers and artists. 2 ed. México, Imprenta de la Secretaría de relaciones exteriores. 1931. 144 p., no il.

[4074]

PQ7127.A5 1931

Mexico's great exhibition starts on tour of American museums (*Art Digest*, New York, v. 5, no. 2, 15 oct. 1930, p. 36, 5 il.)

[4075]

Description of the exhibition of Mexican arts assembled by Homer Saint-Gaudens for the American federation of arts.

N1.A415

Molina Enríquez, Renato. Arte para los obreros (*Forma*, México, v. 1, no. 3, 1927, p. 14, no il.)

[4076]

Art, reviewed as one of the rights of men, rather than an article of luxury; philosophy of the mural movement.

N7.F6

The monument to General Álvaro Obregón, Mexico City; Enrique Aragón Echegaray, architect (*Architectural record*, New York, v. 81, no. 4, apr. 1937, p. 42-43, 5 il.)

[4077]

Views and plans of the monument.

NA1.A6

Monument to General Álvaro Obregón (*Bulletin of the Pan American union*, Washington, v. 70, no. 5, may 1936, p. 412-413, 3 il.)

[4078]

Photographs of the sculpture by Ignacio Asúnsolo; no text.

F1403.B955

Monumento al general Álvaro Obregón, homenaje nacional en el lugar de su sacrificio; prospecto. México. Talleres México. Talleres gráficos de la nación. 1934. 4 p., 8 il., color.

[4079]

Maquettes, plans and drawings of the statue by Ignacio Asúnsolo.
F1234.O1375

Murillo, Gerardo (Dr. Atl, pseud.) Las artes populares en México. Secretaría de industria y comercio. 1922. 2 v., 198 il.

[4080]

A richly presented survey of all the folk arts of Mexico.
NK844.M8 1922

Ortega, Joaquín. Remarks on modern Mexican art (*New Mexican quarterly review*, Albuquerque, v. 11, no. 2, may 1941, p. 133-139, 1 il.)

[4081]

Some general remarks, with frequent allusions to the Spanish spirit in art, make up this lecture, given on the occasion of an exhibit of Latin American art organized by the Museum of modern art.

F791.965

Also issued as a pamphlet (Albuquerque. University of New Mexico. 1941)
DLC

Pach, Walter. Ananias; or, The false artist. New York & London. Harper & bros. 1928. 281 p., il.

[4082]

Commentary on the esthetic of the Mexican, who according to the author rejects our eclectic art, but admires the beauty of organic design in a pistol. For translation of p. 202-210 on Mexican art see item 4512.

N7425.P15

———. *Arte mexicano en Nueva York (Anales del Instituto de investigaciones estéticas, México v. 2, no. 6, 1940. p. 5-8, no il.)*

[4083]

A brief comment on activities in the World's fair years.

N16.M5

El palacio de Bellas artes en México, su actual organización (*Revista de arte*, Santiago de Chile, v. 1, no. 5, 1935, p. 41-42, 3 il.)

[4084]

Brief descriptive notes on the building, with pictures of Rivera and Orozco at work.

N7.R37

San Francisco, Golden Gate international exposition, 1939-1940, Department of fine arts. Mexico (*Contemporary art; official catalog*. San Francisco. 1940. p. 105-114, 10 il.)

[4085]

A foreword by Thomas Carr Howe, Jr. introduces the Mexican section: 188 paintings and 2 sculptures, by 60 artists. Date of the artists, medium, dimensions, and usually provenience, of the pictures are given.

N4875.A5

Schmeckebeier, Laurence E. Modern Mexican art. Minneapolis. University of Minnesota. 1939. 189 p., 216 il.

[4085a]

Discusses the modern movement in general in Mexico, with its political and ideological background, and some reference to the artistic past of Mexico. Orozco's and Rivera's work are studied in particular detail with ample illustrations.

N6555.S3

Spence, Lewis. Mexico of the Mexicans. New York. C. Scribner's sons. 1917. 226 p., il.

[4086]

Chapter 6 (p. 80-98) deals with the arts of México, giving a survey of "modern" painting and sculpture with amateur reflections on architecture and a few words about ceramics.

F1208.S76

Spratling, William. Figures in a Mexican renaissance (*Scribner's*, New York, v. 85, no. 1, jan. 1929, p. 14-21, 2 il.)

[4087]

Character studies of Rivera, Orozco, Moisés Sáenz, Dr. Atl, the architect Obregón Santacilia, and Frances Toor, editor of *Mexican folkways*, with sketches by the author.

AP2.S4

Tablada, José Juan. The arts in modern Mexico (*Parnassus*, New York, feb. 1929, v. 1, no. 11, p. 8-9, no il.)

[4088]

Exposition of the rediscovery of expression through native art in Mexico as part of the revolution, and the uses of art developed under Vasconcelos, Secretary of Public education.

N1.P35

———. *Cultura mexicana; artes plásticas*. Caracas. Universal. 1920. 34 p., 13 il. [4089]

A brief general lecture on Mexican art delivered in Venezuela.

———. Recent activities in Mexican art (*Parnassus*, New York, v. 2, no. 4, apr. 1930, p. 16-18 & 48, 4 il.)

[4090]

A statement on all the prominent Mexican artists of the time.

N1.P35

Architecture

Amabilis, J. Manuel. El pabellón de México en la Exposición ibero-americana de Sevilla. México. Talleres gráficos de la nación. 1929. 78 p., 81 il., 2 color. [4091]

A detailed description of the neo-Mayan structure and of its decoration.

NA6750.S64A6

Aragón Echegaray, Enrique. Diez años de trabajo profesional; 1929-1939. México. Talleres gráficos de la nación. 1940. 200 p., il. [4092]

Memoirs of a professional architect.

Born, Esther. The new architecture in Mexico. New York. Architectural record. 1937. 159 p., 164 il., some color. [4093]

Pages 1-86 of this book are a reprint from the *Architectural record*, New York (item 4110). This is followed by some 30 pages of additional illustrations of contemporary architecture, and a supplementary section on contemporary paintings and sculpture by Justino Fernández, here listed separately (item 4067).

NA755.B6

Bridged domesticity; Diego Riveras have two roofs and one ménage (*Arts and decoration*, New York, v. 39, no. 4, aug. 1933, p. 26-30, 7 il., 5 plans)

[4094]

Good photographs of the twin houses at San Ángel by Juan O'Gorman.

N1.A85

Cervantes, Enrique A. Nuestras poblaciones y la "nueva" modalidad arquitectónica (*Universidad*, México,

v. 2, no. 11, dic. 1936, p. 3-5, no il.) [4095]

A protest against the new international style.

AP63.U58

Contreras, Carlos. Plan development of Mexico City (*Architectural record*, New York, v. 81, no. 2, apr. 1937, p. 4-7, 9 il.) [4096]

The whole development of the city plan explained by vivid diagrams. There is a biography of the author.

NA1.A6

———. El plano regulador del Distrito Federal. Mexico. 1933. [4097]
NNC,NjP

Diego Rivera's house and studio on the outskirts of Mexico City; J. O'Gorman, architect (*American architect*, New York, v. 146, no. 2633, may 1935, p. 66, 2 il., plan.) [4098]

Description and illustrations of a modern dwelling.

NA1.A325

Fernández, Justino. Arquitectura contemporánea (*Universidad de México*, México, supl. 4, v. 5, no. 27, abr. 1933, 14 p., 13 il.) [4099]

Review of the principles actuating modern design in architecture and their application in Mexico.

AS63.U6

———. The new architecture in Mexico; an outline of its development (*Architectural record*, New York, v. 81, no. 4, apr. 1937, p. 14-15, 5 il.)

[4100]

Presentation of the work of José Villagrán García, as the first advocate in Mexico of functional architecture; his followers and their achievements.

NA1.A6

Giedion, S. Federal schools of Mexico, J. O'Gorman, architect (*Architectural record*, New York, v. 75, may 1934, p. 444-446, no. 5, 6 il.) [4101]

Utilitarian architecture for slum clearance in a number of small towns.

NA1.A6

La influencia de la revolución en la arquitectura (*Nuestro México*, México, v. 2, no. 8, nov. 1932, p. 55-59 & 68, 4 il.) [4102]

Essential changes in the city and new buildings.

José Villagrán García; tuberculosis sanatorium, Huipulco, Tlalpam, D. F. (*Architectural record*, New York, v. 81, no. 4, apr. 1937, p. 32-33, 5 il.)

[4103]

Photograph, biography, and architectural doctrine of this great Mexican architect.

NA1.A6

Lazo, Agustín. Proyecto de Diego Rivera para un teatro en un puerto del golfo de México; colaboración técnica de ingeniería de Don Alfonso García Benítez (*Forma*, México, v. 1, no. 1, oct. 1926, p. 36-38, 4 il.)

[4104]

An architectural project presented as a symbol of modern society.

N7.F6

Mariscal, Federico E. El arquitecto D. Samuel Chávez (*Universidad*, México, v. 4, no. 18, jul. 1937, p. 13-18, 5 il.)

[4105]

On a distinguished modern academic architect and teacher.

AP63.U58

Mexico, Secretaría de educación pública. Edificios construídos por la Secretaría de educación pública, en los años de 1921 a 1924. México. 1924

[4106]

NN;CL

Mexico's Palace of fine arts finished after 30 years (*News week*, New York, v. 3, 2 june 1933, p. 32, no il.)

[4107]

AP2.N6772

Modern in Mexico (*House and garden*, New York, v. 72, no. 8, aug. 1937, p. 40-41, 4 il.)

[4108]

Four international-style dwellings by the architects: Juan José Barragán, José Villagrán García, and Luis and Francisco Martínez Negrete.

NA7100.H6

Muñoz G., A. El nuevo teatro nacional de la Ciudad de México (*El arquitecto*, México, ser. 2, no. 1, oct. 1923, p. 3-19, 30 il.)

[4109]

A thorough monograph with plans and elevations.

New architecture in Mexico; portfolio of views and plans (*Architectural record*,

New York, v. 81, no. 4, apr. 1937, p. 1-86, 53 il., plans.)

[4110]

The whole issue is devoted to recent architecture of all kinds in Mexico. Various articles are listed separately (items 4096, 4100, 4103, 4116, 4119, 4121). The material was prepared, and the photographs provided, by Esther Born, who later published it in book form (item 4093).

NA.1A6

O'Gorman, Juan. Arquitectura técnica versus arquitectura tradicionalista (*U.O.; revista de cultura moderna de la Universidad obrera*, México, no. 9, jun.-jul. 1926, p. 33-40, no il.)

[4111]

A defense of functional architecture by an outstanding contemporary architect.

El pabellón de México en la Exposición ibero-americana de Sevilla (*El arquitecto*, México, ser. 2, no. 13, p. 1-11, 23 il.)

[4112]

Presents the plans of five teams of architects.

Price, C. M. New architecture in old Mexico (*Arts and decoration*, New York, v. 1, no. 10, aug. 1911, p. 399-401, 6 il.)

[4113]

One typical *art nouveau* *mudéjar* dwelling in the suburb of the capital. Style called "monolithic".

N1.A85

Prieto Souza, L. Concurso para el pabellón de México en Sevilla (*Forma*, México, v. 1, no. 1, oct. 1926, p. 39-40, 7 il.)

[4114]

Views of four entries in the competition.

N7F6

Primary school at the colony Pro-Hogar; J. O'Gorman, architect (*Architectural forum*, New York, v. 62, no. 1, jan. 1935, p. 79, 2 il.)

[4115]

Short statement about a severe Bauhaus building.

NA730.C2A7

Riley, Beach. Social progress and the new architecture (*Architectural record*, New York, v. 81, no. 4, apr. 1937, p. 18-20, no il.)

[4116]

"Functional" architecture as related

to the Mexican revolution.

NA1.A6

Rivera, Diego. The new Mexican architecture; a house of Carlos Obregón (*Mexican folkways*, Mexico, v. 2, no. 4, oct.-nov. 1926, p. 19-23, 4 il.)

[4117

Translation of item 3867b.

F1201.M5

———. La nueva arquitectura mexicana; una casa de Carlos Obregón (*Mexican folkways*, Mexico, v. 2, no. 4, oct.-nov. 1926, p. 24-27, 4 il.)

[4118

Denunciation of the eclectic style of buildings like the Post office; the dwelling in question here is illustrated but not described.

F1201.M5

Sánchez Fogarty, F. Architect as contractor in Mexico (*Architectural record*, New York, v. 81, no. 4, apr. 1937, p. 11-13, 7 il.)

[4119

The necessity in Mexico of the architect's being his own contractor and the advantages of this system are here discussed. The author is one of the founders of the new architectural style in Mexico.

NA1.A6

School home for small children, Balbuena, Mexico City (*Architectural record*, New York, v. 79, no. 6, june 1936, p. 424 & 445-450, 10 il., 2 plans)

[4120

Photographs and plans of the Hogar Infantil, no. 9; a distinguished modern building.

NA.1.A6

The School of industrial technics, Mexico City, and houses in San Angel and Mexico City, designed by J. O'Gorman (*Architectural record*, New York, v. 81, no. 4, apr. 1937, p. 21-5, 64-7, 18 il.)

[4121

Well presented views and plans of "functional" buildings.

NA1.A6

Schuyler, Montgomery. The architecture of Mexico City; part 2, modern (*Architectural record*, New York, v. 32, no. 70, nov. 1912, p. 405-422, 28 il.)

[4122

In this most dismal period of modern building the author illustrates resi-

dences, and office buildings, the Palace of fine arts, and monuments of the capital.

NA1.A6

Weinberg, Robert C. From haciendas to housing (*American architect*, New York, v. 148, no. 2643, mar. 1936, p. 39-44, 17 il.)

[4123

The simplest kind of new architecture in Mexico with plans of worker's houses.

NA1.A325

Education and Institutions

Alba, Pedro de. Artistas y artesanos; la Escuela libre de escultura y talla directa (*Forma*, México, v. 1, no. 6, 1928, p. 2-6, 5 il.)

[4124

The school of Guillermo Ruiz in Mexico City. Illustrated with cedar doves designed by Fernández Ledesma and carved out by students.

N7.F6

Bardin, James C. Yucatan develops a truly American art (*Bulletin of the Pan American union*, Washington, v. 60, no. 7, july 1926, p. 676-685, 8 il.)

[4125

Description of the work of the School of fine arts in Yucatan, based on the art of the ancient Maya civilization.

F1403.B955

Best-Maugard, Adolfo. Draw animals! New York. Knopf. 1931. 30 p., 30 il.

[4126

NC780.B45

———. A method for creative design. N. Y. & London. Knopf. 1926.

[4127

Translation of item 4128.

NK1510.B5

———. Método de dibujo; tradición, resurgimiento y evolución del arte mexicano. México. Secretaría de educación. 1923. 153 p., il., some color.

[4128

A theory of art education with the purpose of restoring the social function of art.

N6550.B4

Brenner, Anita. Children of revolution. (*Creative art*, New York, v. 4, no. 2, feb. 1929, p. xxxiv-xliii, 11 il., 2 color)

[4129]

A discussion of the art of Mexican children. The pedagogical formula of Best-Maugard, the influence of Rodríguez Lozano, and the frescoes of Maximo Pacheco are touched upon, in this intelligent description.

N1.C92

Casanovas, Martí. La plástica revolucionaria mexicana y las escuelas de pintura al aire libre (*Bolívar*, Madrid, no. 4, 15 mar. 1930, p. 13-14)

[4130]

Castillo, Guillermo. La naturaleza virgen es el niño; reflexiones sobre la exposición de dibujos infantiles para el concurso de Ginebra (*Forma*, México, v. 1, no. 6, 1928, p. 7-11, 6 il.)

[4131]

Illustrated by work of Mexican boys.

N7.F6

Cogniat, Raymond. Exposition des élèves de l'Ecole nationale des beaux-arts du Mexique (*Supplément illustré de la Revue de l'Amérique latine*, Paris, v. 12, no. 55, sept. 1926, p. 45, no il.)

[4132]

Children's drawings.

F1401.R45

El Departamento de dibujo y trabajos manuales (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 27-29, 8 il.)

[4133]

Drawings and sculpture made by Mexican school-children, and published in their magazine *Pulgarcito*.

N7F6

Fernández, Justino. La galería de arte de la Universidad nacional (*Anales del Instituto de investigaciones estéticas*, México, v. 1, no. 2, 1938, p. 57-59, no il.)

[4134]

Account of the opening of this commercial gallery.

N16.M5

Fernández Ledesma, Gabriel. Una nueva escuela de arte en Michoacán (*Forma*, México, v. 2, no. 7, p. 37-39, 5 il.)

[4135]

On the Escuela libre de pintura y

escultura in Michoacán. Illustrated with animal sculpture by the pupils.

García Maroto, Gabriel. La revolución artística mexicana; una lección (*Forma*, México, v. 1, no. 4, 1927, p. 8-16)

[4136]

DLC

Gomez Jaramillo, Ignacio. Escuelas de pintura al aire libre (*Revista de las Indias*, Bogotá, v. 1, no. 4, oct.-dic. 1936, p. 17-19, no il.)

[4137]

A Colombian artist reports back from Mexico on the new experiments in art education.

AP63.R65215

Humeres Salas, Carlos. La Escuela de bellas artes (*Revista de arte*, Santiago de Chile, v. 2, no. 12, 1936, p. 45-52, 11 il.)

[4138]

Principally of interest for its photographs of the building and students in classes.

N7.R37

Kitagawa, Tamiji. Open air school of painting at Taxco (*Design*, Columbus, v. 37, no. 10, apr. 1936, p. 25-27, 4 il.)

[4139]

The work of Kitagawa's Indian students shows Japanese influence.

NK1160.D4

Mariscal, Federico E. La Escuela nacional de arquitectura y la universidad (*Universidad*, v. 2, no. 11, dic. 1936, p. 1-2, no il.)

[4140]

Brief general history.

AP63.U58

Mérida, Carlos. The Mexican outdoor painting schools (*Everyday art*, Sandusky, v. 12, no. 3, feb.-mar. 1934, p. 12-14, il.)

[4141]

Short statement of the meaning of discipline in a non-academic tradition as illustrated by the art schools for children.

N81.E8

Mexico, Secretaría de educación pública.

Monografía de las escuelas de pintura al aire libre. México. Cultura. 1926. 167 p., 126 il., some color.

[4142]

A thorough study of the Mexican Open air schools of art, with pictures of students and many fine reproductions of their work.

ND255.A5 1926

- Montes de Oca, José G.** Los museos en la república mexicana. Monografías del Museo nacional de arqueología. México. Museo nacional de arqueología. 1923. 71 p., il. [4143]
Brief notes on the outstanding museums at the time in Mexico, giving history and an idea of the collection. AM23.M6
- El museo de arte moderno americano** (*Forma*, México, v. 1, no. 3, 1927, p. 21-22 & 37, 2 il.) [4144]
The editors of *Forma* give impetus to the idea of a collection of contemporary Mexican art, inviting artists to contribute. N7.F6
- Novo, Salvador.** Las escuelas al aire libre (*Forma*, México, v. 1, no. 1, oct. 1926, p. 16-17, 2 il., color) [4145]
A brief history and characterization of this important phase of art education. N7.F6
- . Los fines de las escuelas de pintura; aims of open air schools of painting (*Mexican folkways*, Mexico, v. 4, no. 1, 1928, p. 24-27, 4 il.) [4146]
Discussion of the ideals, and a little of the method of the nine open air schools, under the direction of Ramos Martínez. F1201.M5
- Una nueva escuela de escultura para los obreros y los niños** (*Forma*, México, v. 1, no. 4, 1927, p. 22-24, 8 il.) [4147]
Notice of the Escuela de escultura y talla directa after the first three months; work of the pupils. N7.F6
- Olaguibel, Juan F.** The drawing department in the public schools of México (*School arts*, Worcester, v. 31, no. 6, feb. 1932, p. 353-358, 4 il.) [4148]
A résumé of the program worked out in the 1920's. NC610.S3
- . Drawing in the primary schools *Mexican folkways*, Mexico, v. 2, no. 5, dec. 1926-jan. 1927, p. 8-10, 3 il.) [4149]
English version of item 4150. F1201.M5
- . La enseñanza de dibujo en las escuelas primarias (*Mexican folkways*, Mexico, v. 2, no. 5, dec. 1926-jan. 1927, p. 10-12, 3 il.) [4150]
Description of the teaching program for art in the public schools, by the director of the Sección de dibujo y trabajos manuales. F1201.M5
- Orozco, José Clemente.** The heritage of the Mexican child (*Everyday art*, Sandusky, v. 12, no. 3, feb.-mar. 1934, p. 9-10, il.) [4151]
Praise of the Mexican plastic tradition as illustrated by the painting of Mexican children. N81.E8
- Pepper, Annette.** A Mexican school of sculpture (*Art education today*. New York. Columbia university. 1935. p. 52-54, 5 il.) [4152]
Brief description of the activities of the Escuela de escultura in Mexico City. DLC
- R, J. M.** El centro popular de pintura de S. Pablo (*Forma*, México, v. 2, no. 7, 1928, p. 6-7, 7 il.) [4153]
A new workers' school of art.
- Ramos Martínez, Alfredo.** La nueva pintura mejicana; obras de las escuelas de pintura al aire libre. Intro. Francis de Miomandre. Paris. Paris-America. 1927. 15 p., 32 il. [4153a]
Good reproductions of the works of the painters of the Mexican open air schools: Augusta Barza, Armando González, María López, Benjamín and Antonio Martínez and others.
- Reyes, Víctor M.** La expresión plástica del niño mexicano (*Revista de educación*, México, feb. 1939, 2 p., il.) [4154]
A report on a research project with some 8,000 examples: the plastic expression resulting when only the subject is dictated. L292.B8B5
- Rivera, Diego.** Children's drawing in Mexico (*School arts*, Worcester, v. 31, no. 6, feb. 1932, p. 378-381, 5 il.) [4155]
The theories of Adolfo Best-Maugard

and Manuel Rodríguez Lozano.
NC610.S3

———. Children's drawing in present day Mexico (*Mexican folkways*, Mexico, v. 2, no. 5, dec. 1926–jan. 1927, p. 5–6, 4 il.) [4156]

English version of item 4157.

F1201.M5

———. El dibujo infantil en el México actual (*Mexican folkways*, Mexico, v. 2, no. 5, dec. 1926–jan. 1927, p. 6–7, 4 il.) [4157]

A general statement in favor of the then current theory of teaching art in the schools of Mexico—as it had evolved through the methods of Best-Maugard and Rodríguez Lozano.

F1201.M5

Rogo, Elsa. My school in Tasco (*Everyday art*, Sandusky, v. 12, no. 3, feb.–mar. 1934, p. 5–8 & 14, il.) [4158]

Splendid illustrations of the painting of Mexican children, some in color.

N81.E8

Sosa, Jesualdo. La escuela mexicana debe recoger la plástica de su pueblo *Revista mexicana de educación*, México, v. 1, no. 2, set. 1940, p. 101–105, no il.) [4159]

An Uruguayan educator urges the Mexican schools to canalize the tradition of their popular arts.

Toor, Frances. Los pequeños artistas y la revolución de la pintura; the children artists in the Mexican revolution (*Mexican folkways*, Mexico, v. 4, no. 1, 1928, p. 6–23, 15 il., 1 col.) [4160]

Sympathetic discussion of the open air school, in the time of Ramos Martínez. Spanish and English texts.

F1201.M5

Vasconcelos, José. Educational aspirations (*Survey graphic*, New York, v. 5, no. 2, 1 may 1924, p. 167–171, 10 il.) [4161]

Two pages of reproductions from the works of Mexican school children, to illustrate a paragraph on the theory of art education.

HU1.S82

Wilenski, R. H. Children's art in Mexico (*Artwork*, London, v. 7, no. 25, spring 1931, p. 25 & 8, 6 il.) [4162]

He compares these watercolors with the work of certain contemporary European painters.

N1.A87

Zivy, R. Renaissance artistique au Mexique; l'administration des beaux-arts; les fouilles archéologiques; l'école de peinture et de sculpture (*Revue d'art*, Paris, v. 71, jan. 1938, p. 300–301, no il.) [4163]

N2.R4

Graphic Arts

B., A. F. Miguel Covarrubias; El gran caricaturista mexicana (*Nuestro México*, México, v. 1, no. 6, ag. 1932, p. 9–13, 6 il.) [4164]

Catalogue of prints by Jean Charlot. New York. A. Carman. 1936

[4165]

NBB

Catlin, Stanton L. Pancho Vásquez, Mexican graphic artist (*Magazine of art*, Washington, v. 34, aug.–sept. 1941, p. 352–355 & 391, 8 il.) [4166]
Introducing Francisco Xavier Vásquez-Castillo, a contemporary Yucatecan artist, with etchings and wood engravings.

N1.M25

Charlot, Jean. Los pequeños grabadores en madera: alumnos de la Escuela preparatoria de Jalisco, profesor Carlos Orozco. Guadalajara. 1925.

[4167]

———. Picture book; 32 original lithographs. Inscriptions by Paul Claudel. New York. J. Becker. 1933. 72 p., 32 il. color. [4168]

A collection of illustrations on Mexican themes by a Frenchman long associated with the Mexican school.

NE2521.C5

Chicago, Art institute. Catalogue of the official international exhibition of contemporary prints for a Century of progress, 1934. Chicago. 1934. 28 p., 14 il. [4169]

Diego Rivera was represented by 2 lithographs, one of which, *Fruits of labor*, is reproduced.

NE40.C53 1934

Covarrubias, Miguel. Island of Bali.

- New York. A. A. Knopf. 1937. 443 p., il., some color. [4170]
A delightful study of life in Bali, illustrated and written by Covarrubias, with photographs by Rose Covarrubias.
- DS2647.B2C6
———. Negro drawings. New York & London. A. A. Knopf. 1927. 56 il. [4171]
A book of drawings, with preface by Ralph Barton and introduction by Frank Crowninshield.
- . The Prince of Wales and other famous Americans. New York. Knopf. 1925. 6 p., 66 il., part color. [4172*]
Contemporary cartoons.
- NC1429.C74
David Alfaro Siqueiros; *Trece grabados en madera*. Text, W. Spratling. Taxco. 1931. 13 il. [4173]
- Díaz de León, Francisco. Mexican lithograph. tradition (*Prints*, New York, v. 6, no. 1, oct. 1935, p. 26-31, 4 il.) [4174]
Important though brief notes. Calls attention to the role of Emilio Amero.
- NE1.P77
Dibujos de Julio Castellanos (*Contemporáneos*, México, v. 2, no. 40-41, set.-oct. 1931, p. 133-138, 6 il.) [4175]
Drawings by an independent Mexican.
- Diez aguafuertes por A. Rodríguez Luna. México. Casa de España. 1940. 10 il. [4176]
A portfolio of 10 etchings of Spanish subjects by an Andalusian painter who has recently become a citizen of Mexico. Introduction (Spanish and English) by Luis Cardoza y Aragón.
- NE2210.R5C3
En nombre de Cristo; 7 litografías de Leopoldo Méndez. Departamento de bellas artes. 1939. 14 p., 7 il. [4177]
A booklet of lithographs of victims of the Spanish civil war.
- Fernández, Justino. Outline of Mexican contemporary typography (*Mexican art and life*, Mexico, no. 7, July 1939, p. 23-28, 20 il.) [4178]
A discussion of typographical styles in Mexican printing in the last 20 years, with brief references to the efforts of the government in the field of periodicals and posters as well as books.
- F1201.M45
Francisco Díaz de León; *treinta asuntos mexicanos grabados en madera*. México. 1928. 9 p., 6 il. [4179]
A portfolio of 30 woodcuts with an introductory text by Manuel Tous-saint.
- Gabriel Fernández Ledesma; *quince grabados en madera*. Madrid. Hijos de R. del Campo. 1929. 15 il. [4180]
A portfolio of the artist's woodcuts from the period 1922-1929. No text.
- Grabados en madera (*Forma*, México, v. 2, no. 7, 1928, p. 11-14, 8 il.) [4181]
Splendid reproductions of woodcuts executed at the Centro popular de pintura de San Pablo.
- Grabados en madera de Fernando Leal (*Forma*, México, v. 1, no. 3, n.m. 1927, p. 25-28, 4 il.) [4182]
Four wood-block prints, no text.
- N7.F6
Grabados en madera de Francisco Díaz de León (*Forma*, México, v.1, no.2, nov.-dic. 1926, p. 33-36, 12 il.) [4183]
Twelve engravings, with a brief note.
- N7.F6
Grabados en madera; Gabriel Fernández Ledesma (*Forma*, México, v. 1, no. 6, 1928, p. 23-26, 4 il.) [4184]
Four woodcuts with an appreciative note.
- N7.F6
Guerrero Galván, Jesús. Leopoldo Méndez (*Universidad*, México, v. 2, no. 10, nov. 1936, p. 48, 4 il.) [4185]
Woodcuts by a contemporary Mexican.
- AP63.U58
H. P. or Horse power; designs (*Theatre arts*, New York, v. 16, no. 4, gpr. 1932, p. 339-342, 1 il.) [4186]
An important group of drawings for the ballet by Diego Rivera.
- PN2000.T45

José Clemente Orozco (*Universidad*, México, D. F., v. 1, no. 3, abr. 1936, 3 il.) [4187]

Some of the greatest of the artist's lithographs are here reproduced.

AP63.U58

Julio Ruelas (*Universidad*, México, v. 2, no. 8, set. 1936, 3 il.) [4188]

Prints and drawings.

AP63.U58

Lithographs by Robert Montenegro (*Bulletin of the Pan American union*, Washington, v. 65, no. 9, sept. 1931, p. 946-950, 6 il.) [4189]

From the Taxco series.

F1403.B955

Litografías de Taxco por Montenegro (*Contemporáneos*, México, v. 1, no. 24, mayo 1930, p. 118-121, 3 il.) [4190]
No text.

Lithographías de Taxco (*Boletim da União panamericana*, Washington, v. 34, no. 1, jan. 1932, p. 1-6, 6 il.) [4191]
Reprinted from the *Bulletin of the Pan American union*, Washington (item 4190).

F1403.B965

Maderas de Gabriel Fernández Ledesma (*Antorcha*, México, v. 1, no. 11, 13 dic. 1924, p. 21-22, no text, 2 il.) [4192]

Woodcuts of Guadalupe and a cellist.

NN;DPU

Mérida, Carlos. Dances of Mexico; ten original lithographs. New York. F. A. R. 1941(?) 10 il., color. [4193]

Portfolio of original signed lithographs of folk dances printed at the Talleres gráficas de la nación.

NE2451.M4

Orozco Romero, Carlos. Tres aguafuertes en color. México. Tálleres gráficos de la nación. 1938. 3 p., 5 il., color. [4194]

The three colored etchings are accompanied by a short introduction by F. Díaz de León.

NE2210.065D5

Ramos, Samuel. Ensayos estéticos; la caricatura (*Forma*, México, v. 1, no. 1, oct. 1926, p. 8-9, 3 il.) [4195]

Esthetic defense of caricature, with 3 illustrations by Covarrubias.

N7.F6

Rivas, Guillermo. Mariano Paredes (*Mexican life*, Mexico, abr. 1940, p. 25-27, il.) [4195a]

A contemporary graphic artist.

F1201.M54

Roberto Montenegro; veinte litografías de Taxco. México. Murciélagos. 1930. 4 p., 20 il. [4196]

A de luxe folio edition with foreword by Genaro Estrada.

NE2451.M6

Sánchez Ascona, J. Los que quedamos de 1910 (*Nuestro México*, Méx co, v. 2, no. 8, nov. 1932, p. 5-7 & 70, 3 l.) [4197]

Early etchings by Roberto Montenegro.

Schmeckebeier, Lawrence. Orozco's graphic art (*Print-collector's quarterly*, New York, v. 21, no. 2, apr. 1934, p. 185-194, 3 il.) [4198]

A short but compact analysis of the most famous lithographs.

NE1.P7

Tietze, Hans. José Clemente Orozco als graphiker (*Graphischen künste*, Vienna, v. 56, no. 4, 1933, p. 75-82, 6 il.) [4199]

He sees close association with the spirit of Giotto. Wonderful reproductions of lithographs and drawings.

N3.G7

Two lithographs (*Forum*, New York, v. 92, no. 5, nov. 1934, p. 288-289, 2 il.) [4200]

Mexican woman and *Mexican pueblo* by José Clemente Orozco. No text.

AP2.F8

Velázquez Chávez, Agustín. Diez dibujos de Atl. Serie Albumes de arte. México. Arte mexicano. 1939. [4201]

Landscapes of the Valley of Mexico, with a two-page introduction by Velázquez Chávez.

Wood block prints by Jean Charlot (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 122, 3 il.) [4202]

Three characteristic Mexican figure prints by Charlot.

NK1160.D4

Zigrosser, Carl. Mexican graphic art (*Print-collector's quarterly*, London, v.

23, no. 1, jan. 1936, p. 64-82, 10 il.)

[4203]

Many of the best Rivera and Siqueiros lithographs are beautifully reproduced.
NE1.P7

Minor Arts

Alfaro, Vicente J. La labor artística de Luis Hidalgo (*Nuestro México*, México, v. 1, no. 5, abr. 1932, p. 57-59, & 79, 4 il.) [4204]

Wax sculpture; descriptive text.

Alvarado, José. Luis Hidalgo (*Universidad*, México, v. 3, no. 17, jun. 1937, p. 48, 3 il.) [4205]

A few paragraphs on the wax sculpture of Hidalgo.

AP63.U58

The art of primitive peoples: Mexican (*Design*, Columbus, v. 39, no. 6, dec. 1937, p. 32-8, 18 il.) [4206]

A very good survey of many types of Mexican popular art with excellent photographs.

NK1160.D4

Austin, Mary. The difference between folk art and sophisticated art (*The genius of Mexico*. New York. Committee on cultural relations with Latin America. 1931. p. 78-82, no il.) [4207]

A simple discussion of the relation of handicraft to the culture-pattern; examples from New Mexico and Mexico.

F1208.H56

Barber, Edwin Atlee. Decorative arts in Mexico (*Scribner's*, New York, v. 63, no. 1, jan. 1918, p. 125-128, 6 il.) [4208]

A short statement of interest for its date and distinguished authorship.

AP2.S4

Beke, A. Exposition d'art populaire mexicain (*Bulletin des Musées royaux*, Brussels, ser. 3, v. 9, mar. 1937, p. 25-35, il.) [4209]

Bowman, Heath & Dickinson, Stirling. Mexican odyssey. Chicago & New York. Willett, Clark. 1935. 292 p., il. [4210]

Part 5, *Craft towns*, p. 169-202, gives desultory glimpses of the crafts in

such towns as Tixtla, Chilapa, Texcoco.

F1215.B77

Caricature of Charles Chaplin modelled in wax (*Theatre arts*, New York, v. 141 no. 1, jan. 1930, p. 8, 1 il.) [4211]

Photograph of a wax figure by Luis Hidalgo.

PN2000.T45

Cervantes, Enrique A. Una obra artística de orfebrería hecha en la ciudad de Puebla (*Forma*, México, v. 1, no. 2, 1926, p. 16-17, 3 il.) [4212]

Note on a silver reliquary recently made by the López family.

N7.F6

Chase, Stuart. Mexico; a study of two Americas. New York. Macmillan. 1931. 338 p., 12 il., 1 color. [4213]

P. 177-178 specifically deal with *The popular arts*; the whole book is a study of the background of this handicraft economy. The illustrations are by Diego Rivera.

F1215.C49

Chicago, Art institute. Mexican arts and crafts; the Florence Dibell Barlett collection. Chicago. 1936. 8 p., 4 il. [4214]

Catalog of an important collection of folk-arts, exhibited December 1935 to January 1936; material from Barlett and other Chicago collections.

DLC

The Chinese mood in Mexico (*Design*, Columbus, v. 32, no. 6, nov. 1, 1930, p. 127, 5 il.) [4214a]

A 10 part screen designed by Roberto Montenegro showing the arrival of Chinese at Acapulco. The Mexican pottery illustrated as examples of Chinese influence seem to indicate much more Islamic influence.

NK1160.D4

Cordry, Donald Bush & Dorothy M. Costumes and textiles of the Aztec Indians of the Cuetzalan region, Puebla, Mexico. Southwest museum papers, no. 14. Los Angeles. 1940. 60 p., il. [4215]

A monograph on ancient survival in the art of a modern Indian tribe in the state of Puebla.

F869.L8S65

- . Costumes and weaving of the Zoque Indians of Chiapas, Mexico. Southwest museum papers, no. 15. Los Angeles. Southwest museum. 1941. 130 p., il. [4216
F869.L8S56 No. 15
- Dennis, Frederick James.** The new vogue for Mexican glass (*California arts and architecture*, Los Angeles, v. 40, aug. 1931, p. 32–33, 5 il.) [4217
Examples of painted and unpainted vases, pitchers, bottles, and glasses. NA1.A34
- Designs by the Indians of Mexico** (*School arts*, Worcester, v. 31, no. 6, feb. 1932, p. 352a–352d, 6 il., color) [4218
Patterns in color. NC610.S3
- Donly, Eva Brooks.** Mexican crafts and ceramics (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 140–141, 11 il.) [4219
Brief information on pottery, textiles and toys. NK1160.D4
- Enciso, Jorge.** Pintura sobre madera en Michoacán y en Guerrero; painting on wood in Michoacán and Guerrero (*Mexican folkways*, Mexico, v. 8, no. 1, jan.–mar. 1933, p. 3–34, 31 il., 1 color) [4220
A very important article on Mexican lacquers, drawing on colonial sources for information about the pre-Conquest craft, and discussing pigments and technique very precisely. F1201.M5
- Fariás y Álvarez del Castillo, Ixca.** Artes populares. Guadalajara. Jaime. 1938. 101 p., no il. [4221
A little pamphlet dealing with the minor arts, valuable because it gives details of technique and materials, especially of the state of Guadalajara. DLC
- Faulkner, Ray & Ziegfeld, Edwin.** Making and marketing mexican pottery (*Design*, Columbus, v. 39, no. 3, sept. 1937, p. 23, 7 il.) [4222
Small photos with descriptions of each step in the process. NK1160.D4
- Fernández Ledesma, Gabriel.** El arte espontáneo de los presidios (*Forma*, México, v. 1, no. 1, oct. 1926, p. 14–15, 6 il.) [4223
Some engravings on cocoanut shells, made in the prisons of Mexico. N7.F6
- . Calzado mexicano; cactlis y huaraches. Series de arte. México. 1930. Secretaría de educación pública. 16 p., 34 il. [4224
A monograph on peasant footwear. Photographs of ancient sculpture compared with drawing of modern sandals. TS1000.F4
- . Juguetes mexicanos. México. Nación. 1930. 52 p., 51 il. color. [4225
A charming series of illustrations of Mexican toys, important from the standpoint of folk art. Many were published in *Forma*. TS2301.T7F4
- . Oaxacan pottery (*Mexican art and life*, Mexico, no. 2, apr. 1938, p. 21–23, 7 il., 2 color) [4226
Description of local pottery styles of Oaxaca and Veracruz; insignificant except for illustrations. F1201.M45
- Gallop, Rodney.** Masks of Indian Mexico (*Apollo*, London, v. 28, no. 164, aug. 1938, p. 57–60, 6 il.) [4227
Good photographs and descriptions. N1.A255
- Guido, Ángel.** La muerte en los juguetes mexicanos (*Prensa*, Buenos Aires, 8 jul. 1934, 1 p., 3 il.) [4228
Essay on the survival of the Aztec pre-occupation with death, as seen in Mexican toys of All Saint's day. DLC
- Harnoncourt, René d'.** The fiesta as a work of art (*Renascent Mexico*. New York. Covici, Friede. 1935. p. 219–232, no il.) [4229
A lecture for the Committee on cultural relations with Latin America. F1208.H57
- . Masks at ten cents (*Mexican folkways*, Mexico, v. 5, no. 3, jul.–sept. 1929) [4230
F1201.M5
- . Mexican popular art (*The genius of Mexico*. New York. Com-

- mittee on cultural relations with Latin America. 1931. p. 83-88, no il.) [4231]
A brief discussion of the character of Mexican handicrafts, and the hope for their persistence.
- F1208.H56
———. Pancho el juguetero; Pancho the toymaker (*Mexican folkways*, Mexico, v. 4, no. 2, apr.-june 1928, p. 109-115, 4 il.) [4232]
Character sketch of an Indian craftsman. Text in English and Spanish.
- F1201.M5
Hewes, Harry L. The Mexican ballet-symphony "H.P." (*Bulletin of the Pan American union*, Washington, v. 66, no. 6, june 1932, p. 421-424, 3 il.) [4233]
Three costume designs by Rivera for the ballet in which he cooperated with Chávez, the composer.
- F1403.B955
Holms, M. B. The crafts of today; Mexican pottery (*Creative art*, New York, v. 4, no. 3, mar. 1929, p. 206-209, 5 il., 1 color) [4234]
Some fine illustrations and a short descriptive text on Tonolá pottery.
- N1.C92
Hudson, Mary Worrall. Mexican pottery (*Art and progress*, Washington, v. 6, no. 5, mar. 1915, p. 161-164, 2 il.) [4235]
A short article which furnishes some details of manufacture and of local types.
- N1.A245
Kahle, Katherine M. Collectors turn to Mexican painted pieces (*House and garden*, New York, v. 62, no. 9, sept. 1932, p. 54-55, and 77, 7 il.) [4236]
Good photographs of Mexican lacquer. The text is descriptive.
- NA7100.H6
Krarup-Nielsen, Aage. Sol over Mexico. Kobenhavn. Gyldendal. 1937. 198 p., 109 il., 2 color. [4237]
Important for photographs of dance costumes and masks.
- F1215.K79
Lago, Roberto. Mexican folk puppets. Birmingham, Michigan. Puppetry im-
- prints. 1941. 14 p., 27 il., some color [4238]
Illustrations of all kinds of movable toys, with an historical sketch and description.
- PN1978.M4L3
Lavachery, H. Masques du Mexique moderne (*Bulletin des Musées royaux d'art et d'histoire*, Brussels, ser. 3, v. 3, juil. 1931, p. 128) [4239]
- Lemos, Pedro Joseph. Mexico, arts & crafts. Worcester. School arts magazine. 1935 (?) 17 il., 1 color. [4240]
Portfolio of popular design with reproductions of some modern paintings.
- NK844.L4
Líderes y tipos de la revolución (*Nuestro México*, v. 2, no. 8, nov. 1932, p. 28-29 & 32, 18 il., color) [4241]
Wax figures by Hidalgo.
- McGill, Esther M. Lacquers from Michoacán (*House beautiful*, Boston, v. 64, no. 121, dec. 1928, p. 693, 732, 734, & 736, 5 il.) [4242]
The history and characteristics in considerable detail.
- N17100.H65
———. Mexican glassware (*House beautiful*, Boston, v. 65, no. 2, feb. 1929, p. 171, 209, 3 il.) [4243]
On Mrs. F. F. Paine's collection of modern traditional glass.
- NA7100.H65
———. Mexican pottery (*House beautiful*, Boston, v. 65, no. 1, jan. 1929, p. 46-47, 89, 90, 92, 5 il.) [4244]
A discussion of the original and historic types including some rare ones.
- NA7100.H65
Mérida, Carlos. Pre-Hispanic dance and theatre (*Theatre arts*, New York, v. 22, no. 8, aug. 1938, p. 561-568, 16 il.) [4245]
Illustrated with costume drawings by the author and some fine photographs of dancers.
- PN2000.T45
Mexican handicrafts (*House and garden*, New York, v. 71, no. 6, june 1937, p. 48-49 & 95, 5 il. color) [4246]
Contains a large color plate of popular lacquer, ceramics, and fabrics.
- NA7100.H6

Mexico and her decorative arts (*Design*, Columbus, v. 32, no. 6, nov. 1930, 129 p., il.) [4247]

A special issue devoted to the folk-arts of Mexico; various articles are here listed separately (items 395, 4202, 4214a, 4219, 4261, 4271, 4483).
NK1160.D4

Molina Enríquez, Renato. Lacos de México; los baules de Olinalá (*Forma*, Mexico, v. 6, p. 15-22, 16 il., 5 color) [4248]

Discussion of a particularly brilliant lacquer technique in the trunks of Olinalá.

Montenegro, Roberto. Máscaras mexicanas. Secretaría de educación. México. 1929. 23 p., 51 il., 3 color. [4249]

The design of this book and its end papers are by Roberto Montenegro. It is a collection of photographs of Indian masks.

NB1310.M6

Moore, Hazel I. Luis Hidalgo and his sculpture in wax (*Design*, Columbus, v. 38, no. 7, jan. 1937, p. 24-25, 4 il.) [4250]

Contains 3 good photographs of Mexican peasant types and a brief biographical note.

NK1160.D4

Murillo, Gerardo (Dr. Atl, pseud.) Popular arts of Mexico (*Survey graphic*, New York, v. 5, no. 2, 1 may 1924, p. 161-164, 10 il.) [4252]

A revealing statement of the aspects of Mexican character and Mexican culture which appear in their applied arts.

HV1.S82

———. The purple fabrics of Oaxaca (*Mexican folkways*, Mexico, v. 1, no. 2, aug.-sept. 1925, p. 22-23, no il.) [4253]

Translation of item 4254.

F1201.M5

———. Los tejidos de púrpura de Oaxaca (*Mexican folkways*, Mexico, v. 1, no. 2, aug.-sept. 1925, p. 23, no il.) [4254]

Description of dyeing wool with a Pacific-coast shell-fish (not identified).

F1201.M5

Novo, Salvador. Nuestros artes populares (*Nuestro México*, México, v. 1, no. 5, abr. 1932, p. 54-56 & 74, 6 il.) [4255]

Lacquer and fabrics.

Nussbaum, Mark E. Mexgila pottery (*Design*, Columbus, v. 37, no. 2, sept. 1935, p. 24-5, 4 il.) [4256]

Photographs of the pottery whose design is derived from a local lizard, and the potter at work. There is a short statement.

NK1160.D4

Nuttall, Zelia. A curious survival in Mexico of the use of the purpura shell-fish for dyeing (*Putnam anniversary volume*. New York. Stechert. 1909. p. 368-384, 2 il.) [4257]

A thorough and interesting discussion of the use of a shell-fish to dye the purple cloth of the Tehuantepec region, similar to the Phoenician purple of antiquity.

GN4.P8

Oglesby, Catherine. Indian colonial arts (*Mexican life*, México, mar. 1940, p. 27-30, il.) [4258]

Short discussion, based on item 3106.

F1201.M54

Pach, Walter. Popular arts of Mexico (*Freeman*, New York, v. 6, no. 151, 31 jan. 1923, p. 496-7, no il.) [4259]

One of the first carefully prepared estimates of the subject.

AP.F915

Paine, Frances F. Clay animals from Mexico (*House and garden*, New York, v. 60, sept. 1931, p. 102, 3 il.) [4260]

The toys of Tonalá, Guadalajara.

NA7100.H6

Paine, Frances Flynn. Mexico and her decorative arts (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 129-131, 8 il.) [4261]

A fragmentary text by a pioneer in the commerce of Mexican folk art.

NK1160.D4

Parsons, Elsie Clews. Mitla, town of the souls, and other Zapoteca-speaking pueblos of Oaxaca, Mexico. Chicago. University of Chicago. 1936. 590 p., 65 il., maps. [4262]

Scattered through this book is a good

- deal of information on the folk arts of this special region.
F1391.M6P3
- Phillips, Henry Albert.** New designs for old Mexico. New York. R. M. McBride. 1939. 336 p., 22 il. [4263
There is a passage on Mexican arts and crafts, informally presented (p. 158-174).
F1215.P55
- Porter, Katherine Anne.** Outline of Mexican popular arts and crafts. Los Angeles. Young & McCallister. 1922. 56 p., 21 il. [4264
Published in connection with an official Mexican popular arts exhibition in the United States, it presents a wide variety of types, well illustrated.
NK844.P6
- La poterie mexicaine** (*Bulletin del l'Union panaméricaine*, Washington, v. 9, no. 3, sept. 1915, p. 135-138, 3 il.) [4265
Résumé of item 4235.
F1403.B96
- The potter's art; Mexican** (*Design*, Columbus, v. 39, no. 5, nov. 1937, p. 12-13, 8 il.) [4266
One of a series of articles on different countries. This has a very brief text and splendid photos.
NK1160.D4
- Potters of Mexico** (*Harper's weekly*, v. 52, no. 2672, 7 mar. 1908, p. 29, no il.) [4267
Somewhat detailed account of the technique of pottery making in San Antonio (Cuernavaca) and Guadalajara.
AP2.H32
- Reynolds, D.** Magic art of the earth (*Design*, Columbus, v. 38, no. 7, jan. 1937, p. 3-7 & 38, 4 il.) [4268
A good popular description of Tonalá ware.
NK1160.D4
- Riley, Marcene.** Daylight through Mexico. Boston. B. Humphries. 1939. 253 p., 19 il. [4269
There are several chapters on local crafts.
F1215.R54
- Rivas, Guillermo.** Stained glass in a modern role (*Mexican life*, Mexico, v. 11, no. 2, feb. 1935, p. 30-31, 4 il.) [4270
The four large windows of stained glass designed by Fermín Revueltas for the Centro escolar revolución.
F1201.M54
- A screen; a stage curtain for a Pavlowa ballet designed by Adolfo Best-Maugard** (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 126, 2 il.) [4271
Designs that show the influence of Mexican lacquer work.
NK1160.D4
- Smith, Susan.** Made in Mexico. New York. Knopf. 1930. 81 p., 93 il. [4272
Although essentially a children's book, this discussion of Mexico's minor arts is made valuable by carefully rendered embroidery designs and selected photographs of handicraft and painting.
NK844.S6
- Spratling, William P.** Modern Mexican silversmithing (*Mexican art and life*, Mexico, no. 3, july 1938, p. 30-32, 10 il.) [4273
A brief report on the renaissance of Mexican silver work, especially in the Taller de las delicias, by its owner.
F1201.M45
- Spratling, Walter.** Some new discoveries in Mexican clay (*International studio*, New York, v. 98, no. 405, feb. 1931, p. 22-23 & 78-80, il.) [4274
Interesting description of the typical pottery of three villages in the state of Guerrero, and its manufacture.
N1.I6
- Suárez Longoria, S.** La exposición de arte popular (*Azulejos*, México, v. 1, no. 3, oct. 1921, p. 28-31, 13 il., 2 color) [4275
- Tablada, José Juan.** Luis Hidalgo (*Mexican art and life*, Mexico, no. 3, july 1938, p. 24-25, 4 il., 1 color) [4276
Half-page comment on the wax figures of Luis Hidalgo, with one fine full-page illustration in color.
F1201.M45
- Tapices de Dolores Cueto** (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 10-11, 2 il.) [4277
Rugs with stylized figures.

Toor, Frances. Mexican popular arts. Mexico. Frances Toor Studios. 1939. 107 p., 85 il., 8 color. [4278]

A good handbook to the folk arts of Mexico discussing a little of the history, and the techniques and regional types of the various crafts. The author's treatment of the problems of preserving the popular arts is sympathetic rather than rational. Fine illustrations marred by inferior reproduction.

NK844.T6

———. Mexican popular arts (*Mexican American review*, Mexico, apr.-may 1940) [4279]

HF6.M35

———. Mexican pottery (*Mexican American review*, Mexico, jan. 1940) [4280]

HF6.M35

———. Mexican weaving on reed, palm and fiber (*Mexican American review*, Mexico, mar. 1940) [4281]

HF6.M35

Valle, Rafael Heliodoro. El arte mínimo de los caracoleros (*Prensa*, Buenos Aires, 2 nov. 1930, sec. 2, 1 p., 5 il.) [4282]

Shell ornaments produced in Vera Cruz.

DLC

———. Juguetes mexicanos (*Prensa*, Buenos Aires, 4 ag. 1940, sec. 3, 1 p., 1 il.) [4283]

On regional dolls in Mexican folk art with a sketch of a doll maker by R. de la Cueva del Río.

DLC

———. Muñecos de cera mexicanos (*Prensa*, Buenos Aires, 17 en. 1932, sec. 2, 1 p., 3 il.) [4284]

Discusses the early history of the art. Examples by L. Hidalgo are illustrated.

DLC

Vásquez Santa Ana, Higinio. The gourd painters of Uruápam (*Mexican life*, Mexico, v. 3, no. 6-7, sept. 1927, p. 18, 3 il.) [4285]

Good illustrations of lacquer work from Michoacán.

F1201.M54

Ziegfeld, Edwin. Mexican tinware (*De-*

sign, Columbus, v. 37, no. 2, sept. 1935, p. 18-21, 3 il.) [4286]

Methods of working, photos of tin objects and diagrams of designs.

NK1160.D4

Painting

Abraham Ángel. México. Talleres gráficos de la nación. 1924. 13 p., 24 il., 1 color [4287]

Good reproductions of his primitive portraits and landscapes. Notes by Rodríguez Lozano, Villaurrutia, Diego Rivera, and others.

ND259.A6A3

Abreu Gómez, Emilio. Roberto Montenegro, the painter (*Mexican life*, Mexico, v. 4, no. 12, dec. 1928, p. 33-38, 7 il.) [4288]

History of a prolific and eclectic Mexican painter, well illustrated.

F1201.M54

Acevedo, Jesús T. Los pintores Gonzalo Arguelles Bringas y Diego Rivera pensionados por el estado de Veracruz (*Disertaciones de un arquitecto*. México. México moderno. 1920. p. 97-126, no il.) [4289]

One of the earliest notices of Rivera, essay on an exhibition.

Adams, Philip R. Notes on a new aspect of Mexican art (*Bulletin of the Columbus gallery of fine arts*, v. 6, no. 4, jan. 1936, 5 p., 1 il.) [4290]

Catalog of an exhibition of paintings and drawings by Tebo, Rufz, Rodríguez Lozano, Antonio Serrano, Alberto Soto, Ezequiel Manilla and Felipe Subervielle. Text is concerned almost entirely with Rodríguez Lozano.

N554.A3

Agustín Lazo; acuarelas (*Contemporáneos*, México, v. 1, no. 2, jul. 1928, p. 121-128, il.) [4291]

No text.

Alfaro Siqueiros, David. Un ensayo de pintura colectiva (*Romance*, Mexico, v. 1, no. 4, 15 mar. 1940, p. 7, 2 il.) [4292]

The chief dissenter from the Mexican mural movement expresses his belief about the role of art, on the completion

- of a mural for the Sindicato de electricistas.
DLC
- . *Manifiesto de los pintores de América (Vida americana*, Madrid, no. 1, 1921) [4293
The only number of a periodical started in Madrid by a group of Mexicans: one of the original statements of their ideology.
HC161.A1V5
- Allen, Harris C.** Art to the rescue of tired business men: the novel and interesting treatment of a San Francisco club (*California arts and architecture*, Los Angeles, v. 40, dec. 1931, p. 33-35, 13 il.) [4294
An account of the decoration of the Stock exchange lunch club, with reproductions of the Rivera fresco and the artist at work.
NA1.A34
- Amabilis, J. Manuel.** La obra de Diego Rivera (*El arquitecto*, México, ser. 2, no. 5, sept. 1925, p. 1-38, 46 il.) [4295
A handsome study, especially good for Chapingo and for early drawings.
- Amador, Fernán Félix de.** La renovación espiritual de México; José Clemente Orozco y la gran pintura mural (*Prensa*, Buenos Aires, 9 nov. 1930, sec. 2, p. 1, 4 il.) [4296
DLC
- Armando García Núñez, distinguido pintor mexicano** (*Estudiante*, México, v. 1, no. 2, oct. 1913, p. 46-49, 4 il.) [4297
A delicate Frenchified *fin-de-siècle* painter.
- Art for propaganda's sake** (*New republic*, New York, v. 75, 24 may 1933, p. 34, no il.) [4298
Diego Rivera.
AP2.N624
- The art of Diego M. Rivera; drawings** (*Survey*, New York, v. 61, no. 1, 1 oct. 1928, p. 17-19, 4 il.) [4299
Excellent reproductions.
HV1.S82
- Artaud, Antonin.** Le Mexique et l'esprit primitif; Maria Izquierdo (*L'amour de l'art*, Paris, v. 18, oct. 1937, p. 44-46, 4 il.) [4300
He writes of the Tarascan and other primitive influences in the art of María Izquierdo.
MH
- Arte satírico del pintor Clemente Orozco** (*El arquitecto*, México, ser. 2, no. 10-11, 1926, p. 12-13, 3 il.) [4301
Drawings from Orozco's early period.
- Basurto, Luis G.** La pintura de Alfaro Siqueiros (*Hoy*, Mexico, v. 16, no. 202, 4 en. 1941, p. 62-65, 7 il.) [4302
An interesting analysis of Siqueiros's art, treating its spiritual, rather than technical, significance.
DLC
- Bender, J. H. & Haswell, Harry.** About Rivera (*Art digest*, New York, v. 10, no. 11, 1 mar. 1936, p. 13, no il.) [4303
A bitter attack on the painter's theories of social reform.
N1.A415
- Benson, E. M.** Orozco at Dartmouth college (*Nation*, New York, v. 137, no. 3566, 8 nov. 1933, p. 546-547, no il.) [4304
Report on the mural in progress.
AP2.N2
- . Orozco in New England; murals at Dartmouth college (*American magazine of art*, Washington, v. 26, no. 10, oct. 1933, p. 440 & 443-449, 8 il.) [4304a
A very careful study of the theme, iconography, technique, and composition of the frescoes.
N1.M25
- Bergamín, José.** Pintura de la justicia (*Hoy*, México, no. 253, 27 dic. 1941, p. 32-33, no il.) [4305
Stimulating discussion of the aesthetic and political significance of Orozco's mural, by a Spanish critic now resident in Mexico.
DLC
- Biddle, George.** Mural painting in America (*American magazine of art*, Washington, v. 27, no. 7, july 1934, p. 361-371, il.) [4306
A discussion of mural art in its social aspects, which relates the projects in the United States of the Advisory com-

- mittee to the Treasury to the Mexican mural movement.
N1.M25
- Bird, P.** No bent peons (*Art digest*, New York, v. 14, 15 jan. 1940, p. 19 & 34, 1 il.) [4307]
Siqueiros is here hailed as an antidote to Rivera and Orozco.
N1.A415
- Bomb beribboned** (*Time*, New York, v. 32, 14 nov. 1938, p. 29, il.) [4308]
Frida Rivera.
AP2.T37
- Born, Ernest.** Diego Rivera. (*Architectural forum*, New York, v. 60, no. 1, jan. 1934, p. 1-2, 3 il.) [4309]
A brief biography.
NA730.C2A7
- Boston, Institute of modern art.** Modern Mexican painters. Boston. 1941. 59 p., 44 l., 1 color [4310]
Handsome catalog of a travelling exhibition selected by Dr. MacKinley Helm with an introduction by him.
ND255.B6
- Boynton, Ray.** Rivera (*Mexican folkways*, Mexico, v. 2, no. 3, aug.-sept. 1926, p. 24-29, 5 il.) [4311]
Praise of Rivera and the frescoes of the Ministry of education.
Spanish translation (p. 30-31).
F1201.M5
- Brenner, Anita.** American folkways (*Nation*, New York, v. 138, no. 3597, 13 june 1934, p. 687-688, no il.) [4312]
Comparison of government mural programs in Mexico and the United States.
AP2.N2
- . Carlos Orozco como retratista (*Forma*, México, v. 1, no. 3, 1927, p. 4-5, 2 il.) [4313]
Two portrait drawings by Carlos Orozco Romero, with a short appreciative note.
N7.F6
- . David Alfaro Siqueiros, un verdadero rebelde en arte (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 22-25, 4 il.) [4314]
Discussion of Siqueiros's philosophy and art.
N7.F6
- . Diego Rivera, fiery crusader of the paintbrush (*New York Times magazine*, New York, 2 apr. 1938, il.) [4315]
HC14.N56
- . The Mexican primitives (*Nation*, New York, v. 126, no. 3265, feb. 1928, p. 129-130, no il.) [4316]
Review of exhibitions at the Art center and the Weyhe gallery, one of the earliest introductions of Mexican painting to the North American public.
AP2.N2
- . A Mexican rebel (*Arts*, New York, v. 12, no. 4, oct. 1927, p. 201-209, 9 il.) [4317]
An early account of the style of J. C. Orozco by one who has devoted special study to him.
N1.A84
- . A new world is opened to the artist (*New York times magazine*, New York, 28 apr. 1935, il.) [4318]
HC14.N56
- . Orozco, murals with a meaning (*Creative art*, New York, v. 12, no. 2, feb. 1933, p. 134-6, 3 il.) [4319]
A defense of the school that thinks mural painting should not be dominated by the architecture with which it is associated.
N1.C92
- . Une renaissance mexicaine (*Renaissance de l'art*, Paris, v. 11, no. 2, fév. 1928, p. 60-68, 8 il.) [4320]
A very important statement on the painters of the '20's. Published in French and English.
N2.R25
- . The Rockefeller coffin (*Nation*, New York, v. 136, no. 3542, 24 may 1933, p. 595-596, no il.) [4321]
Compares the destruction of Rivera's frescoes to Hitler's purge.
AP2.N2
- California group studies fresco technique with Siqueiros** (*Art digest*, New York, v. 6, no. 19, 1 aug. 1932, p. 13, 2 il.) [4322]
The mural (actually not in fresco, but duco on cement) executed by pupils of the Chouinard School with Siqueiros direction; also comments on Alfredo Ramos Martínez.
N1.A415

California palace of the Legion of honor.

Diego Rivera; November 15–December 25, 1930. San Francisco. 1930. 38 p., 14 il. [4323]

Catalog of a comprehensive exhibition of Rivera's work; eight-page introduction by Katherine Field Caldwell; good reproductions.

DLC

Cardozo y Aragón, Luis. Carlos Mérida.

Madrid. *Gaceta literaria*. 1927. 47 p., 19 il. [4324]

A long essay on Mexico, the modern movement, and Carlos Mérida's art.

———. Federico Cantú (*Mexican art and life*, Mexico, no. 3, oct. 1938, p. 18–19, 3 il., 1 color) [4325]

A full-page esthetic commentary on a contemporary painter.

F1201.M45

———. Francisco Gutiérrez, a new painter (*Mexican art and life*, Mexico, no. 2, apr. 1938, p. 24–25, 3 il., 1 color) [4326]

Half-page esthetic commentary with illustrations.

F1201.M45

———. Jesús Guerrero Galván (*Mexican art and life*, Mexico, no. 3, july 1938, p. 8–9, 3 il., 1 color) [4327]

A not entirely complimentary rhapsody on his style, with a good color print.

F1201.M45

———. José Clemente Orozco, pintor mexicano (*Revista nacional de cultura*, Caracas, v. 2, no. 22, set. 1940, p. 125–140, 2 il.; no. 23, oct. 1940, p. 121–132, no il.) [4328]

A valuable critique based on Orozco's evolution in relation to Mexican art.

AP63.C83

———. New murals by José Clemente Orozco (*Mexican life*, Mexico, dic. 1937, p. 28, 10 il.) [4329]

Murals of the University of Guadalajara.

F1201.M54

———. La nube y el reloj; pintura mexicana contemporánea. México. Universidad nacional autónoma. 1940. 372 p., 135 il. [4330]

An essay on contemporary Mexican painting by a distinguished Guatemalan *littérateur* followed by separate

studies of the work of Agustín Lazo, Carlos Mérida, Rufino Tamayo, Julio Castellanos, David Alfaro Siqueiros, Diego Rivera and José Clemente Orozco. This volume contains the best illustrations yet published of the frescoes of Orozco.

ND255.C3

Carlos Orozco Romero (*Universidad*, México, v. 4, no. 19, ag. 1937, p. 49, 4 il.) [4331]

Oils.

AP63.U58

Charlot, Jean. Art interpretations (*Mexican life*, Mexico, v. 2, no. 2, mar. 1926, p. 16–17, 4 il.) [4332]

A fine statement by a naturalized Frenchman on what he found in Mexico; illustrated by his paintings and drawings.

F1201.M54

———. Aztec motifs (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 138–139, 9 il.) [4333]

Drawings of pictorial symbols inspired by Aztec design.

NK1160.D4

———. José-Clemente Orozco (*Mexican life*, Mexico, v. 4, no. 6, may 1928, p. 25–30, 5 il.) [4334]

A powerful appreciation of Orozco as an artist.

F1201.M54

———. José Clemente Orozco, su obra monumental (*Forma*, México, v. 2, no. 6, jun. 1928, p. 32–51, 33 il.) [4335]

A serious discussion of Orozco's art in plastic terms. Illustrations from National preparatory school and drawings. Translated in item 367.

———. Painter's insight, public's sight (*American scholar*, New York, v. 6, no. 2, 1937, p. 131–144, 3 il.) [4336]

A statement of personal beliefs with 3 illustrations of the painter's work.

AP2.A4572

Chauvin, Jean. Mexican art today (*Canadian forum*, Toronto, v. 11, no. 126, mar. 1931, p. 214–216, no il.) [4337]

An enthusiastic report to Canadian artists concerning the Mexican Renaissance.

AP5.C125

Cinco pintores jóvenes (*Nuestro México*, México, v. 1, no. 5, jul. 1932, p. 30-31, 5 il.) [4339]

Illustrations of a group of *pintores independientes* — Villagra, Rendón, Ávila, Márquez and Rivas.

Claudel, Paul. Jean Charlot (*Mexican life*, Mexico, v. 6, no. 6, jul. 1931, p. 23-27, 6 il.) [4340]

Good reproductions with a very short text.

F1201.M54

Clemente Orozco (*Nuestro México*, Mexico, v. 1, no. 1, mar. 1932, p. 52-53, 4 il.) [4341]

Brief mention of the New York frescoes.

Cogniat, Raymond. Exposition Rodriguez Lozano (*Supplément illustré de la Revue de l'Amérique latine*, Paris, v. 11, jan. 1926, 1 p., 1 il.) [4342]

Comment on a small exhibition of portraits.

F1401.R45

Concerning Señor Rivera (*Commonweal*, New York, v. 18, no. 1, 26 may 1933, p. 85-6) [4343]

This editorial commends Mr. Rockefeller's "liberalism" in the matter of the fresco at Rockefeller Center but misleadingly confuses Diego Rivera's art with expressionism.

AP2.C6897

Contrasts in Mexican art; Mérida and Tamayo (*Art news*, New York, v. 35, no. 23, jan. 1937, p. 16-17, 1 il.) [4344]

Brief but vivid note on the occasion of 2 exhibits.

N1.A6

Coquiote, Gustave. Les indépendents, 1884-1920. Paris. Ollendorf. 1920. 229 p., 40 il. [4345]

Mention is made of Diego Rivera; one of his Paris pictures is illustrated.

ND1265.C63

Cosío Villegas, Daniel. La pintura en México (*Cuba contemporánea*, Habana, apr. 1924, p. 331-339, il.) [4346]

Cossío del Pomar, Felipe. Indo-americanismo (*Nuevo arte*, México. America. 1939. p. 185-213, 7 il.) [4347]

See item 4742.

———. La pintura mexicana a través de Rufino Tamayo (*Claridad*, Buenos Aires, v. 16, no. 318, oct. 1937, 2 p., no il.) [4348]

He shows the painter not as a surrealist but as one close to the fields and flowers of Mexico.

AP63.C466

———. Pintura mexicana; Rufino Tamayo (*Nueva democracia*, New York, v. 18, no. 10, oct. 1937, p. 19-20, no il.) [4349]

Variations on the theme of Mexicanism, revolution, and expression in art.

AP62.N75

———. La pintura social en México (*Cursos y conferencias*, Buenos Aires, v. 7, no. 5-6, ag.-set. 1938) [4350]

A lecture discussing Mexican painting as an honest expression of Mexican realities, and its influence on other Indo-Hispanic countries.

AS78.B7

Covarrubias, Miguel. Pageant of the Pacific. San Francisco. Pacific house. 1940. 20 p., 6 l., color. [4351]

Excellent reproductions of the mural maps by Covarrubias showing the Pacific cultures at Pacific house, in the Golden Gate international exposition, 1940. There is an accompanying booklet with the artist's own explanation of his figures.

DLC

Covarrubias's Pacific; presenting three of six mural maps epitomizing San Francisco's exposition (*Fortune*, New York, v. 19, no. 5, may 1939, p. 60-64, 3 il., color) [4351a]

Accurate color photos of Covarrubias' Latin American map and others at Pacific house. One page of text.

HF5001.F7

Craven, Thomas. Diego Rivera, Mexican, in the United States (*New York herald tribune*, New York, 6 may 1934) [4352]

HC14.M5

Crespo de la Serna, Jorge Juan. Exhibition of contemporary Mexican art shown in Assembly hall, University of Puerto Rico, feb. 1935, (*University of Puerto Rico bulletin*, ser. 8, no. 2,

- dec. 1937, p. 85-99, il.) [4353
DLC
- Cuadros de Orozco Romero** (*Contemporáneos*, México, no. 17, oct. 1929, p. 218-222, 4 il.) [4354
Reproduction of new paintings; no text.
- Cuatro dibujos de Agustín Lazo** (*Contemporáneos*, México, 1928, v. 1, no. 23, abr. 1930, p. 3-7, 4 il.) [4355
New drawings by a Mexican impressionist.
- Cuesta, Jorge.** La pintura de Agustín Lazo (*Ulises*, México, v. 1, no. 1, mayo 1927, p. 22-24, 2 il.) [4356
A brief note on an exhibition.
AP63.U55
- . La pintura de J. C. Orozco (*Universal*, Mexico, 15 feb. 1934, p. 10, il.) [4357
- Detroit institute of arts.** An illustrated guide to the Diego Rivera frescoes. World adventure series. Detroit. 1934. 22 p., 6 il. [4358
An illustrated booklet, reprinting the text of item 4522.
ND259.R5D4 1934
- Dickerson, Albert I.** The Orozco frescoes at Dartmouth. Hanover. Dartmouth College. 1934. 24 p., 27 il. [4359
A simple, clear description of the murals, their inception, and their meaning, with a one-page foreword by Orozco.
ND259.07D5
- Diego Rivera** (*Nuestro México*, México, v. 1, no. 1, mar. 1932, 37 and 76, 4 il., 2 color) [4360
Brief notice.
- Diego Rivera** (*Ulises*, México, v. 1, no. 5, nov. 1927, p. 16-17, 4 il.) [4361
Four reproductions of paintings by Rivera.
AP63.U55
- Diego Rivera exhibits in New York** (*Bulletin of the Pan American union*, Washington, v. 66, no. 1, jan. 1932, p. 48-52, 4 il.) [4362
Review of the exhibition at the Museum of modern art, opening December 23, 1931, for which Rivera painted special frescoes; biographical data.
F1403.B955
- Diego Rivera; frescoes: El carnaval en Huejotzingo** (*Universidad*, Mexico, v. 2, no. 7, ag. 1936, p. 40, 4 il.) [4363
Illustrations of the frescoes in the Hotel Reforma, since destroyed.
AP63.U58
- Diego Rivera paints a novel theme for San Francisco art school** (*Art digest*, New York, v. 5, no. 20, 1 sept. 1931, p. 3 & 4, 3 il.) [4364
Comment on the newly completed mural.
N1.A415
- Diego Rivera, the story of his mural at the 1940 Golden Gate international exposition.** San Francisco. 1940. 6 p., 5 il. [4365
A guide to the mural being painted by Rivera in the Palace of fine arts. It includes a conversation with Rivera, reported by Dorothy Puccinelli (see item 4530) and a diagram identifying all the characters in the drawing.
DLC
- Don Passos, John.** Diego Rivera's murals (*New masses*, New York, mar. 1927) [4366
HX1.N4
- Dromundo, Baltasar.** El arte y la revolución mexicana (*Claridad*, Buenos Aires, v. 15, no. 306-307, oct.-nov. 1936, 6 p., no il.) [4367
Influence of the proletariat on subject matter, purpose, and development of Mexican art. An old subject, interestingly expressed.
AP63.C466
- . El arte y la revolución mexicana (*Revista socialista*, Buenos Aires, jun. 1939, 9 p., il.) [4368
Discussion of the relationship between political movements and art; a statement in favor of government sponsorship.
- Dwyer, Eileen.** The Mexican modern movement (*Studio*, London, v. 94, no. 415, oct. 1927, p. 262-266, 5 il.) [4369
A simplified account of the work of Montenegro, Goitia, Siqueiros, Orozco, Pacheco, Rivera; not always accurate.
N1.S9
Also (*Creative art*, New York, v. 1, oct. 1927, p. 262-266, 5 il.)
N1.C92

E., G. W. The lighter moods in art (*Worcester museum bulletin*, Worcester, v. 19, no. 1, apr. 1928, p. 4-14, 6 il.)

[4370]

Several drawings by Rivera are illustrated.

N870.A4

Edelman, Lilly. Mexican painters and their influence in the United States. New York. Service bureau for inter-cultural education, 1938. 14 p., no il.

[4371]

A mimeographed paper for study in the schools. It is a serious study and has a good bibliography.

ND2644.E

Edwards, Emily. The frescoes by Diego Rivera in Cuernavaca. México. Cultura. 1932. 27 p., il.

[4372]

A consecutive photograph of the murals, with an excellent, simple interpretation.

ND259.R5E4

———. Modern Mexican frescoes; guide and map. Mexico. Central news agency. 1934. 41 p., no il.

[4373]

A handy guide to the position, dates and subjects of the more important frescoes in Mexico.

NDQ644.E4

Egleson, James D. José Clemente Orozco (*Parnassus*, New York, v. 12, no. 7, nov. 1940, p. 5-10, 9 il.)

[4374]

Orozco seen as the outstanding muralist of this hemisphere, the relationship of his art to the presentation of social principles, and the significance of this painter in Mexican life. A brilliant interpretation of the Guadalajara murals.

N1.P35

Encina, Juan de la. La pintura mexicana moderna (*Revista nacional de cultura*, Caracas, v. 2, no. 13, nov. 1939, p. 81-90, 2 il., no. 14-15, dic. 1939—en. 1940, p. 43-52, 1 il.; no. 16, feb.-mar. 1940, p. 47-56, 1 il., no. 19, jun. 1940, p. 143-152, no il.)

[4375]

A monograph on Diego Rivera by a Spanish critic. Scarcely illustrated.

AP63.C83

Erskine, John. Brief comments on the Rivera mural; the right to destroy

works of art (*Art news*, New York, v. 32, no. 22, 3 mar. 1934, p. 12, no il.)

[4376]

From a radio address in defense of Rivera.

N1.A6

Evans, Ernestine. Diego Rivera (*Art-work*, London, v. 3, no. 11, jun.-aug. 1927, p. 80-87, 5 il.)

[4377]

Presenting the artist to Great Britain. The reproductions are among the best available.

N1.A87

———. Frescoes glorify Mexican Indian life (*New York Times magazine*, New York, 26 sept. 1926, p. 12-21, il.)

[4378]

HC14.N56

———. The frescoes of Diego Rivera. New York. Harcourt, Brace. 1929. 144 p., 90 il.

[4379]

An introductory text (p. 1-36) characterizes Rivera's art; illustrations from the Ministry of education, National preparatory school, and Chapingo.

ND259.R5A4

———. If I should go back to Mexico (*Century*, New York, v. 3, no. 4, feb. 1926, p. 455-461, no il.)

[4380]

A sympathetic account of Diego Rivera's work on the frescoes of the Ministry of education.

AP2.C4

Evolution of a Rivera fresco (*California arts and architecture*, Los Angeles, v. 41, june 1932, p. 34, no il.)

[4381]

An interview in which Mrs. Sigmund Stern tells of the painting of her fresco by Rivera.

NA1.A39

Fariás y Álvarez del Castillo, Ixca. Biografía de pintores jaliscienses; 1882-1940. Guadalajara. Directorio general del estado de Jalisco. 1940. 59 p., no il.

[4382]

Biographies of sixty-one artists of the state of Jalisco in the last fifty years. These include: Dr. Atl, Amado de la Cueva, Guerrero Galván, Roberto Montenegro, José Clemente Orozco, and Carlos Orozco Romero. A source of valuable information.

DLC

- Faure, Élie.** Contribución al estudio del arte mexicano actual; Diego Rivera *El libro y el pueblo*, México, mayo 1934, p. 219-228, il.) [4383
DPU
———. La pintura mural mexicana *Universal*, Mexico, 1 en. 1935) [4384
Résumé of a famous article, originally published in *Art et médecine*, Paris, apr. 1934).
- Fermín Revueltas** (*Universidad*, México, v. 1, no. 4, mayo 1936, 4 il.) [4385
Photographs of 3 paintings.
AP63.U58
- Fernández, Justino.** De una charla con José Clemente Orozco (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 5, 1940, p. 11-16, 1 il.) [4386
Interview in which the great muralist makes some important observations on his own painting.
N16.M5
- Fernández Ledesma, Gabriel.** El pintor Rufino Tamayo (*Forma*, México, v. 1, no. 5, 1927, p. 1-49, il.) [4387
Note on Tamayo's development and style.
N7.F6
- Fernando Leal** (*Universidad*, México, v. 1, no. 5, mayo 1936, 2 il.) [4388
Reproduces his destroyed Panamanian frescoes.
AP63.U58
- Francisco Goitia** (*Universidad*, México, v. 3, no. 14, mar. 1937, p. 49, 4 il.) [4389
Note by Agustín Velázquez Chávez, and reproductions.
AP63.U58
- Freeman, Joseph.** Rivera's Mexican murals (*New republic*, New York, v. 76, 16 aug. 1933, p. 23, no il.) [4390
A letter commenting on item 4657a. See also item 4570.
AP2.N624
———. (Robert Evans, *pseud.*) Painting and politics: the case of Diego Rivera (*New masses*, New York, feb. 1932, p. 22-25, no il.) [4391
An interesting if partisan attempt to analyse the relation of the creative artist to political movements. See also items 4390, 4570, 4657a.
HX1.N4
- Frescoes by Roberto Montenegro** (*Sur*, Buenos Aires, v. 1, no. 4, prim. 1931, p. 120-121, 4 il.) [4392
Excellent photographs with details of *Reconstrucción*. No text.
AP63.S85
- Frescoes in Chapingo by Diego Rivera.** Mexican art series, no. 3. Mexico. Frances Toor studios. 1937. 22 p., 16 il. [4393
Five pages of text by Carlos Mérida give a brief indication of the plan and meaning of the frescoes, which are fully but poorly reproduced.
ND2644.A1M4 no. 3
- Frescoes in Cortes palace, Cuernavaca** Mexican art series, no. 5. Mexico. Frances Toor studios. 1937. 22 p., 16 il. [4394
A key to the frescoes by Diego Rivera (p. 5) accompanies the reproductions.
ND2644.A1M4 no. 5
- Frescoes in Ministry of education by Diego Rivera.** Mexican art series, no. 2. Mexico. Frances Toor studios. 1937. 30 p., 20 il. [4395
Catalog of the decorations in the Ministry of education by Rivera and his assistants, with translations of the inscriptions.
ND2644.A1M4 no. 2
- Frescoes in National Palace by Diego Rivera.** Mexican art series, no. 6. Mexico. Frances Toor studios. 1937. 22 p., 16 il. [4396
Five pages of text provide a guide to the characters and meaning of the great fresco on the stairway.
ND2644.A1M4 no. 6
- Frescoes in National preparatory school by Orozco, Rivera and others.** Text, Carlos Mérida. Mexican art series, no. 1. Mexico. Frances Toor studios. 1937. 26 p., 20 il. [4397
Rivera's mural in the Anfiteatro Bolívar, the murals of Orozco in the first patio and on the stairway, those of Revueltas, Alva de la Canal, Charlot, Leal, and the unfinished murals of Siqueiros. Reproductions, and short descriptive text.
ND2644.A1M4 no. 1

Frescoes in Palace of fine arts by Rivera and Orozco. Mexican art series, no. 8. Mexico. Frances Toor studios. 1937. 22 p., 16 il. [4398]

Mérida's interpretation of the fresco of Orozco, and Bertram Wolfe's of the fresco reproduced by Rivera from that destroyed in the RCA building, New York.

ND2644.A1M4 no. 8

Frescoes in primary schools by various artists. Mexican art series, no. 7. Mexico. 1937. 22 p., 16 il. [4399]

Brief critical guide to some of the lesser known frescoes in Mexico City: Escuela Emiliano Zapata (O'Higgins), Escuela Chiapas (Guerrero Galván), Escuela Domingo F. Sarmiento (Pacheco), Escuela Carlos A. Carrillo (Reyes Pérez, Guerrero Galván, Pacheco, Anaya, Anguiano) Escuela Primaria Prof. Daniel Delgadillo (Zalce) Escuela San Simón (Reyes Pérez), Escuela Colonia Argentina (Pacheco), Escuela Colonia Pro-Hogar (Alva Guadarrama), Escuela Francisco Giner de los Ríos (García Maroto), Instituto Politécnico (Reyes Pérez, Máximo Pacheco, Raúl Anguiano, Paz Pérez, Vargas, Negrete, Gutiérrez). Text by Carlos Mérida.

ND2644.A1M4 no. 7

Frescoes in Rodríguez market by various artists. Mexican art series, no. 9. Mexico. 1937. 22 p., 16 il. [4400]

Short explanatory notes (p. 5) accompany the reproductions. Text by Carlos Mérida.

ND2644.A1M4 no. 9

Frescoes in Salubridad and Hotel Reforma by Diego Rivera. Mexican art series, no. 4. Mexico. Frances Toor studios. 1937. 22 p., 16 il. [4401]

Frescoes originally painted for the Hotel Reforma, Mexico City (now displaced) and those in the building of the Department of health are briefly described. Text, Carlos Mérida.

ND2644.A1M4 no. 4

Frescoes in several buildings by various artists. Mexican art series, no. 10. Mexico. Frances Toor studios. 1937. 22 p., 16 il. [4402]

Frescoes in the ex-convent of San Pedro y San Pablo (Montenegro), the Biblioteca Ibero-americana (Montenegro), Casa de los azulejos (Orozco), Biblioteca Lincoln (Montenegro), Banco nacional hipotecario (Revueltas), Conservatorio nacional de música (Tamayo), Anfiteatro Bolívar (Leal), Edificio del diario "El Nacional" (Revueltas), Edificio de los Talleres gráficos de la nación (O'Higgins & Gamboa), are illustrated, and briefly described by Carlos Mérida.

ND2644.A1M4 no. 10

Los frescoes de Pacheco en la Escuela Sarmiento (*Mexican folkways*, Mexico, v. 3, no. 3, 1927, p. 154-157 & 158, 6 il.) [4403]

Two of the murals from classrooms, *Dawn* and *Sowing*, and three reproductions of the mural frieze on the outside of the school, later destroyed. Brief text in Spanish and English.

F1201.M5

Frescoes de Roberto Montenegro (*Contemporáneos*, México, v. 2, no. 38-39, jul.-ag. 1931, p. 52-55, 4 il.) [4404]

Murals in the ex-Convento de San Pedro y San Pablo. No text.

Frescoes del pintor mexicano Diego Rivera (*Prensa*, Buenos Aires, 10 mar. 1935, sec. 2, 1 p., 4 il., color) [4405]
Selected from the album of the Museum of modern art, New York (item 4492).

DLC

Fuente, Julio de la. Insistamos en nuestro programma de reivindicaciones en el arte (*Frente a frente*, Mexico, ag. 1936) [4405a]

An extreme statement in the belief that artists should be organized and directed by the state. Illustrations from the work of Orozco.

Furst, Herbert. Diego Rivera and our times (*Apollo*, London, v. 32, no. 189, sept. 1940, p. 71-2, no il.) [4406]

Although admiring Rivera's technical ability, the author attacks his theories of "art for the masses" as impractical.

N1.A255

García Maroto, Gabriel. La obra de Diego Rivera (*Contemporáneos*, Méxi-

- co, v. 1, no. 1, jun. 1928, p. 43-75, 21 il.) [4407]
Complete survey up to that time.
- . La revolución artística mexicana; una exposición de la joven pintura mexicana. Madrid. 1926. 16 p., 32 il. [4408]
Tribute to Ramos Martínez and his group. A lecture to open the famous *Exposición de la joven pintura mexicana* in Madrid, historically important as a statement of the movement for popular art education which followed the revolution. Includes a résumé of the projects.
- Garner, Bess Adams.** Mexico; notes in the margin. Boston. Houghton Mifflin. 1937. 163 p., il. [4409]
Contains observations on mural painters, principally those of the Rodríguez market.
F1215.G26
- Goitia** (*Nuestro México*, México, v. 2, no. 8, nov. 1932, p. 14 & 78, 2 il.) [4410]
- Goldschmidt, Alfons.** Der mexikanische maler Diego Rivera (*Deutsche kunst und dekoration*, Darmstadt, v. 64, jun. 1929, p. 160-164, 4 il.) [4411]
Brief biographical and factual information. Mention of an interview with the painter. Good photos.
N3.D4
- Gómez de la Serna, Ramón.** Ismos. Madrid. Biblioteca nueva. 1931. 386 p., 72 il. [4412]
Contains a chapter on Diego Rivera (p. 329-350) full of personal reminiscences. The cover reproduces in color Rivera's cubist portrait of the author.
N6490.G6
- . Riverismo (*Sur*, Buenos Aires, v. 1, no. 2, oct. 1931, p. 59-85, no il.) [4413]
Charming reminiscences of Diego Rivera's student years in Europe.
AP63.S85
- Gómez Morín, Manuel.** Los frescos de Diego Rivera (*Antorcha*, Mexico, v. 1, no. 20, 14 fev. 1925, p. 13-14, 1 il.) [4414]
An early appreciation discussing the attacks upon these paintings by conservative critics.
NN;DPU
- Gómez Robledo, Antonio.** Los frescos de Guadalajara; sensaciones de la pintura de Orozco (*Abside*, México, abr. 1939, 19 p., il.) [4415]
A literary and rhapsodic discussion of all the frescoes in Guadalajara, calling Orozco the Dostoievsky of painting.
AP63.A27
- Gon. Cam., D.** De la exposición Revueltas, Méndez y Alva (*Nuestro México*, México, v. 1, no. 5, abr. 1932, p. 60-61, 5 il.) [4416]
Fermín Revueltas, Leopoldo Méndez & Alva de la Canal.
- Goodrich, Lloyd.** The murals of the New school (*Arts*, New York, v. 17, no. 6, mar. 1931, p. 399-403 & 442-444, il.) [4417]
He describes Orozco's murals in New York.
N1.A84
- Gorostiza, José.** De la pintura nueva (*Universidad*, México, v. 5, no. 25, feb. 1938, p. 32-35, no il.) [4418]
Essay on the modern spirit in Mexican art, on the occasion of an exhibition.
AP63.U58
- Graham, John D.** System and dialectics of art. New York. Delphic studios. 1936. 153 p., 15 il. [4419]
Works by Orozco are used to illustrate the author's points.
N66.G7
- Gregory, H.** Texts and murals (*New republic*, New York, v. 78, 7 mar. 1934, p. 103, no il.) [4420]
The murals of the New worker's school, by Rivera.
AP2.N624
- Gruening, Ernest Henry.** Mexico and its heritage. New York. Century. c. 1928. 728 p., il. [4421]
The chapter "Cultural products of the Revolution" is an early survey of artists of the modern school, well documented with information and good photographs.
F1208.G88
- Guido, Ángel.** Alfaro Siqueiros (*Prensa*, Buenos Aires, 26 mar. 1933, sec. 2, 1 p., 5 il.) [4422]
Principally devoted to the artist's work in Los Angeles, from which the illustrations are drawn.
DLC

———. Diego Rivera (*Prensa*, Buenos Aires, 10 mar. 1935, sec. 2, 1 p., 1 il.)

[4423]

Historical development of the painter, and his various styles.

DLC

———. Diego Rivera; los dos Diegos (*Redescubrimiento de América en el arte*. Rosario. Universidad del Litoral. 1941. p. 243-298, 31 il.)

[4424]

A lecture given in the Universidad de Montevideo, 1940. The author discusses Rivera's development, through the European styles of the 20th century, and goes on to contrast the Rivera of the Mexican frescoes (whom he finds truly "American") with the "internationalist" Rivera of the New workers' school.

DLC

Hale, Gardner. Fresco painting. New York. W. E. Rudge. 1933. 69 p., 11 il.

[4425]

There is a preface by Orozco and comments on his work at the end of the volume.

ND2470.H3

Hamblen, Emily S. Notes on Orozco's murals (*Creative art*, New York, v. 4, no. 1, jan. 1929, p. x1vi, no il.)

[4426]

A half-column comment on the dynamic disharmony, both social and esthetic, of Orozco's art.

N1.C92

Hanighen, Frank C. A Mexican painter (*Commonweal*, New York, v. 15, no. 4, 25 nov. 1931, p. 98-99, no il.)

[4427]

This Catholic writer sees in Rivera's Cuernavaca frescoes a renunciation of propaganda painting and a recognition of a "cultural debt of gratitude to the nobility of the Church in Mexico".

AP2.C6897

Hellman, Geoffrey T. Profiles: enfant terrible (*New Yorker*, New York, v. 9, 20 may 1933, p. 25-29, 1 il.)

[4428]

A light-hearted but dependable sketch of Diego Rivera and his career up to the Rockefeller interlude.

AP2.N6763

Helm, MacKinley. Modern Mexican painters. New York. Harper. 1941.

200 p., 83 il., 1 color.

[4429]

The opinions of a discriminating amateur. More ground is covered than in the book by Dr. Schmeckebeier (item 4600) and the material is unusually well presented.

ND255.H4

———. La pintura moderna mexicana (*Norte*, New York, v. 1, no. 8, mayo 1941, p. 28-29, 6 il.)

[4430]

Text from the author's books (item 4429); illustrations from that and other sources.

DLC

Henríquez Ureña, Pedro. En la orilla; notas sobre Diego Rivera (*Azulejos*, Mexico, v. 1, no. 2, set. 1921, p. 22-23, 6 il., 1 color)

[4431]

Some little known works from 1918-1919. The cubist *Disputador* of 1914 in color.

Honolulu academy of arts. Handbook. Honolulu. Star-Bulletin. 1937. 105 p., 105 il.

[4432]

Rivera's *Flower seller* is reproduced on p. 81.

N3990.H6

Huerta, Efraín. David Alfaro Siqueiros; ducos (*Universidad*, México, v. 3, no. 18, jul. 1937, p. 38, 4 il.)

[4433]

Experiments in a new technique.

AP63.U58

Ibarra, J. de J. Rosendo Salazar, a new painter of Mexican revolutionary themes (*Mexican life*, Mexico, v. 6, no. 7, jul. 1930, p. 29-32, 4 il.)

[4434]

Appreciation on the occasion of an exhibition.

F1201.M54

Iduarte, Andrés. Rufino Tamayo; un pintor mexicano en Nueva York (*Romance*, México, v. 1, no. 7, 1 mayo 1940, p. 7, 2 il.)

[4435]

Brief critique of Tamayo's style, on the occasion of an exhibition in New York.

DLC

Instituto Bach, Lima. Muestra de 14 pintores mexicanos. Text, Moisés Sáenz. Lima. Gil. 1937. 17 p., 4 il.

[4436]

Brief biographical sketches of contemporary Mexican painters.

- Interchangeable dive bomber** (*New Yorker*, New York, v. 16, 6 July 1940, p. 13, no il.) [4437]
Comments on the mural painted by Orozco for the Museum of modern art. AP2.N6763
- An international portfolio; Mexico; modern Mexican murals carry on an old tradition** (*Arts and decoration*, New York, v. 41, no. 3, Jul. 1934, p. 22-24, 8 il.) [4438]
Notes the link between folk painting and the art of Rivera, Orozco, Charlot, and Siqueiros, whose work is illustrated. N1.A85
- Jesús Guerrero Galván** (*Universidad*, México, v. 1, no. 6, Jul. 1936, 2 il.) [4439]
A painting and a lithograph are reproduced. AP63.U58
- Jewell, Edward Alden.** Orozco's new murals at Dartmouth (*New York Times*, New York, 25 Feb. 1934) [4440]
HC14.N56
- Jiménez, Guillermo.** Fichas para la historia de la pintura en México. México. Universidad nacional. 1937. 52 p., 23 il. [4441]
Notes on 23 Mexican painters born either before Orozco (1883) or after Rivera (1886) and consequently not included in the usual text on contemporary painting. Reproduction of one picture by each. ND258.J5
- José Clemente Orozco; pinturas murales en la Universidad de Guadalajara, Jalisco.** Mexico. Mundial. 1937. 45 p., 39 il. [4442]
A pamphlet giving photographic details of the frescoes in the auditorium with a brief introduction by Luis Cardoza y Aragón. DLC
- Joseph, Emily.** Die kunst Diego Riveras (*Deutsche kunst und dekoration*, Darmstadt, v. 69, dez. 1931, p. 142-6, 5 il.) [4443]
General statement, with good photographs on Rivera's San Francisco murals. N3.D4
- Juan de Dios Hoyos, miniaturista** (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 30, 90, 1 il.) [4444]
An academic miniature painter.
- Kirstein, Lincoln.** Drawings by Jean Charlot (*Parnassus*, New York, Feb. 1935, v. 7, no. 2, 0. 4-5, 2 il.) [4445]
Charlot's mastery of drawing, his technical ability and personal subject-matter: an appreciation of his style. N1.P35
- Ladrière, J. Craig.** Rivera in Detroit (*Commonweal*, New York, v. 18, no. 6, June 1933, p. 150-151, no il.) [4446]
An unsympathetic comment on the murals of the Institute of arts. AP2.C6897
- Larkin, Oliver W.** A fresco by Rivera (*Bulletin of the Smith college museum of art*, no. 17, June 1936, p. 6-11, 4 il.) [4447]
Discussion of the movable fresco *Knight of the Tiger* painted by Rivera for his exhibition at the Museum of modern art in 1931, and purchased in 1934 by Smith College, and its present installation. N628.S6A4
- Lazo, Agustín.** Máximo Pacheco (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 3-6, 8 il.) [4448]
Brief note, with a number of reproductions. N7.F6
- . Nuevos frescoes de Clemente Orozco (*Forma*, México, v. 1, no. 1, oct. 1926, p. 20-23, 7 il.) [4449]
The frescoes of the third floor, National preparatory school, with 3 drawings. N7.F6
- Leighton, Frederic W.** Rivera's mural paintings (*International studio*, New York, v. 78, no. 321, Feb. 1924, p. 378-381, 4 il.) [4450]
Written while Rivera was still painting in the Secretaría de educación, this article gives a good outline of his development up to that time, and an illustration of the mural of the Teatro Bolívar in the Escuela nacional preparatoria. N1.I6
- Lewisohn, Sam A.** Mexican murals and

- Diego Rivera (*Parnassus*, New York, v. 7, no. 7, dec. 1935, p. 11–12, 2 il.) [4451]
 Discussion of Rivera's revival from the point of view of narrative painting. N1.P35
- Lira, Miguel N.** Julio Castellanos (*Universidad*, México, v. 3, no. 14, mar. 1937, p. 48, 4 il.) [4452]
 Reproductions and notes on a fresco in Coyoacán. AP63.U58
- López Malo, Rafael.** La pintura romántica mexicana del siglo XX (*Universidad*, México, v. 3, no. 12, en. 1937, p. 48, 4 il.) [4453]
 Reflections of Europe in Mexican painting. AP63.U58
- Maillefert, E. G.** La peinture mexicaine contemporaine (*L'art vivant*, Paris, v. 10, no. 122, 15 jan. 1930, p. 83–94, 11 il.) [4454]
 A few words about a number of Mexican painters. MH-Fo
- Manuel Rodríguez Lozano** (*Forma*, México, v. 1, no. 4, 1927, p. 1–5, 5 il.) [4455]
 Quotations from foreign criticisms, with interesting reproductions. N7.F6
- Mather, Frank Jewett.** Rivera's American murals (*Saturday review of literature*, New York, v. 10, no. 44, 19 may 1934, p. 697–699, 2 il.) [4456]
 In a review of the book *Portrait of America*, Mather gives us a serious esthetic criticism of the murals in the U. S. A., especially interesting for its treatment of the propaganda element in art. Z1219.S25
- Matías Santoyo** (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 81–83, 5 il.) [4457]
- McAndrew, John.** Laurence E. Schmeckebier, *Modern Mexican art*; The University of Minnesota press, 1939 (*Art bulletin*, Chicago, v. 23, no. 1, mar. 1941, p. 97–99, no il.) [4458]
 A review which not only gives a serious criticism of the "first book of any completeness" on this subject in English (item 4085a) but lays down a theory of approach to the whole subject of Mexican art. NA.C4
- Men, machines, and murals; Detroit** (*American magazine of art*, Washington, v. 26, no. 5, may 1933, p. 253–255, 2 il.) [4459]
 Note on the newly completed murals by Rivera. N1.M25
- Mérida, Carlos.** The art of Carlos Orozco Romero (*Mexican life*, Mexico, v. 6, no. 5, may 1930, p. 23–27, 8 il.) [4460]
 A few paragraphs of appreciation. F1201.M54
- . Mexico's younger generation (*Magazine of art*, Washington, v. 31, no. 6, june 1938, p. 337–339, 3 il.) [4461]
 An artist important in the revolutionary movement discusses what he calls the third stage of Mexican art—"intermediate maturity," in such artists as Alfredo Zalce, Leopoldo Méndez, Gonzalo Paz Pérez, Raúl Anguiano. N1.M25
- . Modern Mexican artists. Mexico. Frances Toor studios. 1937. 202 p., 100 il. [4462]
 Briefly presents twenty-five well-known painters. N6555.M4
- . Proemio o parte escrita de la plática dada en Chicago en marzo de 1938 (*Letras de México*, 10 jul. 1938, 2 p., il.) [4463]
 An interesting criticism of the contemporary Mexican school by a Guatemalan painter long associated with it. He calls attention to the younger painters less involved in nationalism.
- The Mexican art invasion** (*Current opinion*, New York, v. 76, no. 3, mar. 1924, p. 305–307, 5 il.) [4464]
 Account of the visits to the United States of José Juan Tablada, Covarrubias, Alfredo Ximenes and Carlos Chávez. AP2.C95
- Mexican art series.** Mexico. Frances Toor studios. 1937. 10 v., il. [4465]
 A series of brief interpretative illustrative guides to frescoes in or near

- Mexico City. Each has some five pages of text (usually by Carlos Mérida) and about 20 illustrations. They are here described more fully under their respective titles (items 4393-4402).
ND2644.A1M4
- Mexican artists against Rockefeller** (*New republic*, New York, v. 78, 4 apr. 1934, p. 218, no il.) [4466
AP2.N624
- A Mexican comes to the land of great tools; life of the people** (*Survey*, New York, v. 66, no. 3, 1 may 1931, p. 172-173 & 178-179, 7 il.) [4467
Two powerful drawings and fresco details by Rivera.
HV1.S82
- Mexican market; Abelardo Rodríguez market murals** (*Time*, New York, v. 26, 22 July 1935, p. 24-25, il.) [4468
AP2.T37
- Mexico, Galería de arte mexicano.** Catálogo de la Exposición internacional de surrealismo. México. 1940. [4469
This exhibition brought from Europe was augmented by a group of pictures by eight Mexican artists, pictures painted as early as 1937, and to a certain extent independent of the European school.
NNMMo
- . *La pintura mexicana; boceto retrospectivo.* México. 1937.
NNMMo [4470
- Mexico, Universidad nacional, Galería de arte.** Exposición de pintores mexicanos contemporáneos, II. México. 1938. 40 p., 15 il. [4471
Under the auspices of the Departamento de acción social, this exhibition shows the scope of contemporary art in Mexico, including two sculptors: Germán Cueto and Luis Ortiz Monasterio. Foreword by José Gorostiza.
- Mexico against Morrow, gift of a Diego Rivera painting to the Mexican Republic** (*Living Age*, New York, v. 304, mar. 1931, p. 102-103, no il.) [4472
AP2.L65
- Molina, Felix C.** Significado social de la pintura mejicana; La pintura monumental y una disquisición sobre el arte (*Claridad*, Buenos Aires, v. 19, no. 293, set. 1935, 4 p., no il.) [4473
On the occasion of a visit of Siqueiros to Buenos Aires, the author attempts to explain the function of a painter in in post-revolution Mexico and Russia.
AP63.C466
- Molina Enríquez, Renato.** La pintura mural; Fermín Revueltas (*Forma*, Mexico, v. 1, no. 3, n. m. 1927, p. 32-36, 5 il.) [4474
Esthetic judgment of Revueltas, as a Mexican painter.
N7.F6
- Monroe, Harriet.** Mexico: murals in the former chapel at Chapingo (*Poetry*, Chicago, v. 42, may 1933, p. 92-101, no il.) [4475
PS301.P7
- Montaño, Jorge.** Rufino Tamayo: leader of a new Mexican school of painting (*Mexican life*, Mexico, v. 5, no. 11, nov. 1929, p. 23-27, 7 il.) [4476
The reaction to mural painting.
F1201.M54
- Montenegro, Manuel.** Qué importancia tiene la obra de Diego Rivera? (*Antorcha*, Mexico, v. 1, no. 7, 15 nov. 1924, p. 17-18, 4 il.) [4477
Rivera's role in the destruction of official classicism in Mexico.
MN;DPU
- Montenegro, Roberto.** La pintura mexicana (*Nuestro México*. México, v. 1, no. 1, mar. 1932, p. 33-35, 3 il., 1 color) [4478
Brief speech pronounced at the opening of the Galería Iturbe.
- Moore, Hazel I.** Drawings by a Toltec Indian (*Design*, Columbus, v. 38, no. 8, mar. 1937, p. 26-27, 2 il.) [4479
Two drawings said to be the Indian's first experiment with pen and ink on paper after years of making brush drawings on pottery.
NK1160.D4
- Moreno Sánchez, Manuel.** El retrato y la pintura mexicana actual. Cuadernos de arte, no. 5. México. Universidad de México. 1938. 13 p., 10 il. [4480
A selection from the best known con-

- temporary painters, supplement to *Universidad de México*.
AP63.U58
- Mumford, Lewis.** Orozco in New England (*New republic*, New York, v. 80, no. 1036, 10 oct. 1934, p. 231-235, no il.) [4481]
Description and criticism of the frescoes in Baker library, Dartmouth college, with particular attention to the New England tradition.
AP2.N624
- Mural for Rockefeller center** (*Forum*, New York, v. 91, no. 4, apr. 1934, p. 224-225, 2 il.) [4482]
Detail of the offending portrait in Rivera's mural. No text.
AP2.F8
- Murals by Pacheco in the beautiful open air school for Indian children at Balbuena** (*Design*, Columbus, v. 32, no. 6, nov. 1930, p. 125, 3 il.) [4483]
Early work by the young Máximo Pacheco.
NK1160.D4
- Murals in two colleges** (*Survey*, New York, v. 68, no. 15, 1 nov. 1932, p. 548-549, 3 il.) [4484]
Reproductions of the mural at Pomona college, and of the preliminary mural at Dartmouth, *Release*.
- Murals; New worker's school** (*Architectural forum*, New York, v. 60, no. 1, jan. 1934, p. 11 & 14-19, 23 il., 2 color) [4485]
Richly illustrated presentations of Rivera's New York frescoes, with notes on mural painting by Rivera and on his technique by Antonio Sánchez Flores. Also issued as a pamphlet.
NA730.C2A7
- Murillo, Gerardo (Dr. Atl, pseud.)** Landscapes by Dr. Atl (*Mexican art and life*, Mexico, no. 3, july 1938, p. 28-29, 2 il.) [4486]
Half-page comment on the art of one of the pioneers in contemporary painting.
F1201.A45
- . El paisaje (un ensayo). México. 1933. 14 p., 36 il., 4 color. [4487]
An album of reproductions of his drawings of landscapes with some general remarks on the subject of landscape by the painter. Originally commentary on an exhibition in the Convento de la Merced, November 1933.
ND259.M8A5
- . El paisaje (*Universidad*, México, v. 3, no. 16, mayo 1947, p. 48, 6 il.) [4488]
An essay and landscapes by Dr. Atl.
AP63.U58
- . Los retablos del Señor del hospital (*Forma*, México, v. 1, no. 3, 1927, p. 17-20, 5 il. 3 color) [4489]
Condensation from Dr. Atl's *Las artes populares en México* (item 4080) of the material on some votive pictures in Salamanca.
N7.F6
- The new Rivera frescoes in San Francisco** (*Studio*, London, v. 103, no. 469, apr. 1939, 3 il.)
Idem (*London Studio*, New York, v. 3, no. 13, apr. 1932, p. 239, 3 il.) [4491]
Three details of the California school of fine arts mural, with a short descriptive note.
N1.S9
- New York, Museum of modern art.** Diego Rivera. New York. 1931. 64 p., 75 il. [4492]
A biographical introduction by Frances Flynn Paine (*The work of Diego Rivera*, p. 9-35) and notes on style and fresco by Jere Abbott (p. 37-43), together with a chronology and ample illustrations make this a basic monograph.
NF259.R5N4
- . Frescoes of Diego Rivera. New York. Plandome. 1933. 34 il., 19 color. [4493]
An album of color reproductions, 9 x 11 in., from Rivera frescoes in Mexico. Explanatory notes by Jere Abbott.
ND259.R5A38
- . Orozco "explains." New York. 1940. 10 p., 19 il. [4494]
See item 4508.
- Nirdlinger, Virginia.** Diego Rivera (*Paranassus*, New York, v. 4, no. 1, jan. 1932, p. 10, 1 il.) [4495]
A critical review of the Museum of modern art's Rivera exhibition, illustrating the portrait of a child owned by Carl Van Vechten.
N1.P35

- La obra del pintor Clemente Orozco** (*El arquitecto*, México, ser. 2, no. 13, 7 il.) [4496]
Details of frescoes and drawings for them; no text.
- Obragón Santacilia, Carlos.** Orozco (*Arquitectura y decoración*, México, oct. 1937, p. 52-56, il.) [4497]
Frescoes of the University of Guadalajara.
- O'Brien, Howard Vincent.** Notes for a book about Mexico. Chicago. Willett, Clark. 1937. 173 p., no il. [4498]
Contains a chapter on contemporary painting (p. 153-155).
F1215.016
- O'Gorman, Cecil Crawford.** The painter lays down his brushes and turns critic (*Anales del Instituto de investigaciones estéticas*, México, v. 2, no. 4, 1939, p. 11-22, no il.) [4499]
Liberal views on painting by an Irish painter long resident in Mexico.
N16.M5
- Oleos de María Izquierdo** (*Contemporáneos*, México, v. 1, no. 16, set. 1929, p. 103-106, 4 il.) [4500]
Oils in a primitive mood; no text.
- Oleos y dibujos de José Clemente Orozco** (*Contemporáneos*, México, no. 18, nov. 1929, p. 293-295, 3 il.) [4501]
- Orozco, José Clemente.** New World, races and new art (*Creative art*, New York, v. 4, no. 1, jan. 1929, p. 44-46, 3 il.) [4502]
Brief statement declaring that new races must create a new art, and that the mural is the truly democratic form of painting.
N1.C92
- Orozco and Pijoan dream of giants** (*Art digest*, New York, v. 4, no. 19, aug. 1930, p. 5, 1 il.) [4503]
A notice of the recently completed Prometheus mural in Pomona college, principally quoted from the Los Angeles Times.
N1.A415
- Orozco at Dartmouth; a symposium.** Flaccus Kimball, ed. Hanover. The arts. 1933. 18 p., 4 il. [4504]
A symposium including the opinions of two professors of art, a professor of industrial society and three students on the Orozco frescoes. Interesting criticism.
ND259.07F5
- Orozco completes New York frescoes and the critics criticize** (*Art digest*, New York, v. 5, no. 10, 15 feb. 1931, p. 9, 4 il.) [4505]
Excerpts from periodical criticism of Orozco's murals in the New school for social research.
N1.A415
- Orozco dive bomber crashes into tank at Museum of modern art** (*Art digest*, New York, v. 14, no. 18, 1 aug. 1940, p. 7, 1 il.) [4506]
A good description of the mural.
N1.A415
- Orozco en Jiquilpán** (*Hoy*, México, no. 206, feb. 1941, il.) [4507]
Murals in the Biblioteca pública "Gabino Ortiz."
- Orozco "explains"** (*Bulletin of the Museum of modern art*, New York, v. 7, no. 4, aug. 1940, 10 p., 19 il.) [4508]
Orozco's own explanation of his six-panel fresco *Dive bomber* painted in June 1940 for the Museum of modern art. Appended notes explain his fresco formulae, and photographs reveal the whole process of the painting of the mural.
N620.M9A32
- Orozco's frescoes in Guadalajara.** México. Frances Toor studios. 1940. 66 p., 44 il. [4509]
An introduction with brief biography by Frances Toor (4 p.), and critical notes by Carlos Mérida (8 p.) serve to supplement the photographic details of Orozco's three mural decorations in Guadalajara.
ND259.07T6
- Orozco's Justice frescoes in Mexico City** (*Magazine of art*, Washington, v. 34, oct. 1941, p. 408-411, 9 il.) [4510]
First publication in the U. S. of the murals for the Supreme Court; fully illustrated.
N1.M25
- Pach, Walter.** L'art au Mexique; les artistes d'aujourd'hui (*L'amour de l'art*, Paris, v. 8, mar. 1927, p. 85-89, 7 il.) [4511]
A brief account of the important rela-

tion of pottery, textiles and other local arts to the formal painting of the generation of the '20's.

MH

———. *El arte en México (Forma, México, v. 2, no. 7, 1928, p. 19–21, 1 il.)* [4512]

A Spanish translation of pages on Mexican art in *Ananias or the false artist* (item 4082).

———. The evolution of Diego Rivera (*Creative art, New York, v. 4, no. 1, jan. 1929, p. xxi–xxxix, 9 il.*) [4513]

Account of the characteristic history of a Mexican painter, the French influences, and his re-Mexicanization.

N1.C92

———. An exhibition of art work by Mexican school children, and Jean Charlot (*Art center bulletin, New York, v. 4, no. 1, apr. 1926, p. 244–246, 2 il.*) [4514]

An early word about the movement of the 20's in Mexico, by one of its first friends in this country. An historic item.

N11.A74

———. *Queer thing, painting. New York. Harper & bros. 1938. 335 p., il.* [4515]

One chapter (p. 281–294) deals with Orozco and Rivera. Spanish version, translated by O. G. Barredo, in *Letras de México, México (15 jun. 1939).*

ND237.P15A3

———. Rockefeller, Rivera, and art (*Harper's, New York, v. 157, sept. 1933, p. 476–483, no il.*) [4516]

A penetrating inquiry into the forces behind the painting of the offending mural.

AP2.H3

Paintings by two artists—the Diego Riveras (*Arts and decoration, New York, v. 39, no. 4, aug. 1933, p. 26, 2 il.*) [4517]

One of the paintings illustrated is the fresco in the dining room of Mrs. Sigmund Stern at Atherton, California, by Diego Rivera.

N1.A85

Panorama of industry; murals, Detroit institute of arts (*Survey Graphic, New*

York, v. 22, no. 3, mar. 1933, p. 160–161, 3 il.) [4518]

Details of the Rivera murals, with a short text.

HV1.S82

Parker, Howard. El nuevo Diego Rivera; the new Diego Rivera (*Mexican folkways, Mexico, v. 7, no. 1, jan.-mar. 1932, p. 31–49, 18 il.*) [4519]

Appraisal of the frescoes on the stairway of the National palace, at that time newly painted. Text in Spanish and English.

F1201.M5

———. Rufino Tamayo (*Mexican folkways, Mexico, v. 7, no. 2, apr.-jun. 1932, p. 175–81, 5 il.*) [4520]

Sympathetic discussion of Tamayo's painting. Text in Spanish and English.

F1201.M5

Pelluer Cámara. El pintor Diego Rivera (*Azulejos, México, v. 2, no. 2, dic. 1923, p. 20–25, 9 il.*) [4521]

Frescoes of the Ministry of education.

People's museum association, Detroit.

The Diego Rivera frescoes; a guide to the murals of the garden court. Detroit. 1933. 18 p., no il. [4522]

A simple text, written by George F. Pierrot and Edgar P. Richardson describes the murals, explains Rivera's fresco method, gives biographical data, and discusses the value of the work. Not all the painting is illustrated. Reprinted by the Detroit institute of arts, item 4358.

ND259.R5P4

Pérez Martínez, Hector. Carlos Orozco Romero (*Mexican folkways, Mexico, v. 7, no. 4, oct.-dic. 1932, p. 200–204, 5 il.*) [4523]

Introduction of a Mexican painter, who is turning from the mural tradition.

F1201.M5

El pintor Roberto Montenegro (*Forma, México, v. 2, no. 7, 1928, p. 28–33, 11 il.*) [4524]

A fine article giving important biographical details and a partial list of murals painted and books illustrated by the artist.

La pintura decorativa de Roberto Montenegro (*Antorcha, Mexico, v. 1, no. 12,*

- 20 dic. 1924, p. 21, no text, 4 il.) [4525]
 Reproductions from the San Pedro y San Pablo frescoes, Mexico, D. F. MN; DPU
- Plant, James L.** Mexican maximum (*Art News*, New York, v. 40, no. 17, 15-31 dec. 1941, p. 11 & 28, 4 il.) [4526]
 An account of an exhibition of modern painting organized by MacKinley Helm (see item 4310). Excellent reproductions.
- N1.A6
- Poore, C. G.** The American murals and battles of Diego Rivera (*New York times*, New York, book-review section, p. 3 & 14, 3 il.) [4527]
 Review of Rivera's *Portrait of America* (item 4573); superficial comment.
- HC14.N56
- Protests against vandalism** (*Workers Age*, New York, v. 3, no. 5, mar. 1934, p. 7, 1 il.) [4529]
 A manifesto from Mexican artists protesting the destruction of Rivera's Radio city mural.
- HXY.W72
- Puccinelli, Dorothy.** Conversation with Diego Rivera (*California arts and architecture*, Los Angeles, v. 57, aug. 1940, p. 11, 4 il.) [4530]
 The painter believes an American art can be produced only if all the racial inheritance of America can be assimilated.
- NA1.A34
- Quiñones, Horacio.** La justicia en el nuevo palacio de la Suprema corte (*Hoy*, México, no. 223, 31 mayo 1941, il.) [4531]
 Orozco's murals.
- DLC
- Ramos, Samuel.** Diego Rivera. Mexico. Mundial. 1935. 25 p., 1 l. [4532]
 A pamphlet on Rivera, discussing his development and the aesthetic significance of his frescoes.
- ND259.R5R3
- . El sueño de México; Diego (*Contemporáneos*, México, no. 21, p. 113-126, il.; no. 24, p. 103-118, il.) [4533]
 An important Rivera biography with the special aim of assessing his cultural contribution.
- Raygada, Carlos.** La exposición de arte mexicano (*Comercio*, Lima, 10 oct. 1937, sec. 2, p. 5, il.) [4535]
 Enthusiastic comments on an exhibition of 50 Mexican paintings organized by Moisés Sáenz.
- Reed, Alma.** José Clemente Orozco (Thieme - Becker. *Künstler - lexikon*. Leipzig. E. A. Seeman. 1932. v. 26, p. 55, no il.) [4536]
 Brief mention of the artist and his work followed by a bibliography.
- N40.T4
- . Orozco; a book of reproductions. New York. Delphic studios. 1932. 272 p., 220 il. [4537]
 Contains a collection of handsome plates including the earlier frescoes preceded by a brief introduction.
- ND259.07A3
- . Orozco and Mexican painting (*Creative art*, New York, v. 9, no. 3, sept. 1931, p. 198-207, 10 il.) [4538]
 Principally illustrations, which are excellent photographs of Orozco's frescoes.
- N1.C92
- Reseña de exposiciones: Guerrero Galván** (*Romance*, México, v. 2, no. 1, 15 feb. 1941, p. 7, 2 il.) [4539]
 An excellent critique of an exhibition at the Galería de arte mexicano by one of the younger Mexican painters.
- DLC
- Reyes, Alfonso.** Manuel Rodríguez Lozano (*Mexican life*, Mexico, v. 3, no. 6-7, sept. 1927, p. 26-27, 4 il.) [4540]
 An early appreciation of the painter's spirit and aims.
- F1201.M54
- Richardson, Edgar P.** Diego Rivera (*Bulletin of the Detroit Institute of arts*, v. 12, no. 6, mar. 1931, p. 74-76, 4 il.) [4541]
 Largely on Rivera's drawings in the museum's collection.
- N560.A4
- Riggs, Arthur Stanley.** Murals, Mexican and otherwise (*Art and archaeology*,

- Washington, v. 35, no. 2, mar. 1934, p. 90, no il.) [4542]
 Partial report of a radio-talk, discussing the "failure" of Rivera and Orozco in their American frescos, and defending the destruction of the Radio city fresco.
- N1.A35
- Rivas, Guillermo.** Alfredo Zalce (*Mexican life*, Mexico, v. 12, dec. 1936, il.) [4543]
 General comments on a younger artist.
 F1201.M54
- . The art of Antonio Ruíz (*Mexican life*, Mexico, v. 14, may 1938, p. 28–31, il.) [4544]
 General discussion, regretting that Ruíz paints so little, and paints easel pictures instead of walls.
 F1201.M54
- . The art of Valentín Vidaurreta (*Mexican life*, Mexico, v. 4, no. 11, nov. 1928, p. 25–28, 4 il.) [4545]
 General appreciation of paintings.
 F1201.M54
- . Carlos Orozco; a painter in discord (*Mexican life*, Mexico, v. 5, no. 3, mar. 1929, p. 26–29, 7 il.) [4546]
 Interpretation of Orozco Romero as a realist.
 F1201.M54
- . Ignacio Rosas: a painter of faces and hands (*Mexican life*, Mexico, v. 3, no. 8–9, nov.-dic. 1927, p. 26–29, 7 il.) [4547]
 The work of an academic portrait painter discussed.
 F1201.M54
- . J. A. Monroy: a young painter of mature gifts (*Mexican life*, Mexico, apr. 1937, p. 29–31, il.) [4548]
 A portrait-painter outside the current of official art.
 F1201.M54
- . José Clemente Orozco (*Mexican life*, Mexico, v. 11, no. 10, oct. 1935, p. 26–29, 4 il.) [4549]
 Principally concerned with the Palacio de bellas artes fresco which it illustrates splendidly.
 F1201.M54
- . Julio Castellanos (*Mexican life*, Mexico, v. 12, sept. 1936, 2 il.) [4550]
 Discussion of Castellanos' murals; good illustrations.
 F1201.M54
- . Miguel Covarrubias (*Mexican life*, v. 2, no. 10, oct. 1926, p. 16–17, 4 il.) [4551]
 Brief comment on Covarrubias as artist and caricaturist.
 F1201.M54
- . More walls to paint (*Mexican life*, Mexico, v. 6, no. 12, dec. 1930, p. 32–37, 9 il.) [4552]
 Murals by Cueva del Río and Matías Santoyo in a private residence at Cuernavaca.
 F1201.M54
- . The newer forms of Mexican art (*Mexican life*, Mexico, v. 12, ag. 1936) [4553]
 Comments on an important exhibition of graphic arts, representing forty artists.
 F1201.M54
- . Pedro Galarza Durán (*Mexican life*, Mexico, v. 12, apr. 1936, il.) [4554]
 A Mexican impressionist.
 F1201.M54
- . Roberto de la Cueva del Río (*Mexican life*, Mexico, v. 5, no. 5, may 1929, p. 24–28, 7 il.) [4555]
 Estimate of "the most youthful among Mexico's recognized contemporary artists."
 F1201.M54
- . Roberto Montenegro (*Mexican life*, Mexico, v. 12, oct. 1936, il.) [4556]
 Review of Montenegro's history in relation to contemporary painting in Mexico.
 F1201.M54
- Rivera, Diego.** Architecture and mural paintings (*Architectural forum*, New York, v. 60, no. 1, jan. 1934, p. 3–6, no il.) [4557]
 A plea for his own type of fresco painting.
 NA730.C2A7
- . Art and the worker (*Worker's age*, New York, 15 june 1933) [4558]
 The artist discusses art and labor.
 HX1.W72
- . Autobiografía (*El arquitecto*,

- México, ser. 2, no. 8, mar.-abr. 1926, p. 1-36, 39 il., 4 color) [4559]
Especially good for the minor frescoes of the Secretaría de educación.
- . *Dynamic Detroit (Creative art)*, New York, v. 12, no. 4, apr. 1933, p. 289-95, 7 il.) [4560]
The artist explains the iconography of his frescoes in the Institute of arts, at a time when local feeling was still running high.
N1.C92
- . *La exposición de la Escuela nacional de bellas artes (Azulejos)*, Mexico, v. 1, no. 3, oct. 1921, p. 21-26, 14 il.) [4561]
Rivera's estimate of the young Tama-yo, Revueltas and others. He gives a plea to leave French influence.
- . *From a Mexican painter's notebook (Arts)*, New York, v. 7, no. 1, jan. 1925, p. 21-23, no il.) [4562]
Fragments of an esthetic.
N1.A84
- . *The guild spirit in Mexican art; as told to Katherine Anne Porter (Survey graphic)*, New York, v. 5, no. 2, 1 may 1924, p. 174-178, 6 il.) [4563]
A statement from the most famous of the revolutionary artists, at the height of the Mexican renaissance. Reproductions of the murals will be found throughout the magazine.
HV1.S82
- . *Lo que opina Diego Rivera sobre la pintura revolucionaria (Claridad)*, Buenos Aires, v. 15, no. 298, feb. 1936, 7 p., 1 il.) [4564]
A spirited defense against the accusations of Siqueiros that the painter has turned "bourgeois counter-revolutionary". Written in the 3rd person, it contains a great deal of intimate biographical detail about both men.
AP63.C466
- . *María Izquierdo (Mexican life)*, Mexico, v. 5, no. 12, dec. 1929, p. 33-38, 9 il.) [4565]
A few paragraphs of comment, and early works.
F1201.M54
- . *Mexican painting (The genius of Mexico)*. New York. Committee on cultural relations with Latin America. 1931. p. 88-94, no il.) [4566]
Summary of the development of painting in Mexico, as the interplay of the social and artistic impulses of the native Mexican and the European.
F1208.H56
- . *Pintura mural y arquitectura (Arquitectura)*, Habana, v. 7, no. 74, set. 1939, p. 345-346, no il.) [4567]
Discusses in an interview the role of his frescoes.
NA5.A82
- . *The revolution in painting (Creative art)*, New York, v. 4, no. 1, jan. 1929, p. xvii-xviii & xxiii-xxx, 8 il., 1 color) [4568]
Full and interesting statement as to the meaning of "revolutionary" art, by the leader of the fresco movement in Mexico, which falls, in date, between the murals of the Ministry of education and those of the Palace of Cortés.
N1.C92
- . *The revolutionary spirit in modern art (Modern quarterly)*, Baltimore, v. 6, no. 3, aut. 1932, p. 51-57, no il.) [4569]
An important statement of the place of the artist in society.
- . *Rivera's Mexican murals; reply (New republic)*, New York, v. 76, 27 sept. 1933, p. 187, no il.) [4570]
The artist settles the controversy between Edmund Wilson (item 4657a) and Joseph Freeman (items 4390, 4391) about the mural of the National palace.
AP2.N624
- . *The stormy petrel of American art on his art (Studio)*, London, v. 106, no. 484, july 1933, p. 23-26, 1 il.)
Idem (*London studio*, New York, v. 6, no. 28, july 1933, p. 23-26, 1 il.) [4571]
A short simple statement by Rivera of the arrangements for the Rockefeller center mural, and his conception of the subject; a pencil sketch is reproduced.
N1.S9
- . *What is art for? (Modern monthly)*, New York, v. 7, no. 5, june 1933, p. 275-278, no il.) [4572]

The close relation between worker and painter.

AP2.M66

Rivera, Diego & Wolfe, Bertram. Portrait of America. New York. Covici, Friede. 1934. 231 p., 56 il.

[4573

The plates are reproductions of Rivera's frescoes painted for the Stock exchange luncheon club and the California school of fine arts in San Francisco, the Institute of arts in Detroit, and the Museum of modern art, Rockefeller Center, and the New workers' school in New York; the text consists of a 32 p. introduction by Rivera, and explanatory notes by Wolfe.

ND259.R5A5

———. Portrait of Mexico; paintings by Diego Rivera. New York. Covici, Friede. 1937. 211 p., il.

[4574

In the text the author undertakes to give the same interpretation of Mexican life and Mexican history that Rivera gives in his painting; it is a background for comprehension of the painting, never a description of it. The series of plates, though not inclusive, is the most complete anywhere published.

ND259.R5A55

Rivera again (*Art Digest*, New York, v. 7, no. 16, 15 may 1941, p. 41 & 49, no il.)

[4575

Excerpts from the press, in the controversy over the RCA building fresco.

N1.A415

Rivera at the New workers' school (*American magazine of art*, New York, v. 27, no. 2, feb. 1934, p. 97-98, 1 il.)

[4576

An interesting contemporary comment.

N1.M25

The Rivera squall (*Art digest*, New York, v. 7, no. 14, 15 apr. 1933, p. 6, no il.)

[4577

Excerpts from press comment on the murals of the Detroit institute of arts.

N1.A415

Rivera, too communist and too Mexican (*Christian century*, Chicago, v. 50, no. 21, 24 may 1933, p. 677, no il.)

[4578

Referring to the controversy over the Rockefeller center murals. This article states that those commissioning the paintings should have foreseen what Rivera would portray.

BR1.C45

Rivera y Montenegro (*Antorcha*, Mexico, Mexico, v. 1, no. 2, 11 oct. 1924, p. 20-21, 6 il.)

[4579

Fragments of decoration carried out by the two artists in the Secretaría de educación pública. Important as an early publication of their work.

NN.DPU

Rivera's Detroit murals (*Fortune*, New York, v. 7, no. 2, p. 48-54, 9 il., 6 color)

[4580

Excellent photographs, running commentary. The color reproductions are not accurate.

HF5001.F7

Rivera's ideas on art (*Nation*, New York, v. 136, no. 3546, 21 june 1933, p. 685, no il.)

[4581

Compares Rivera to A. E. Housman.

AP2.N2

Rivera's new job (*Art digest*, New York, v. 7, no. 13, 1 apr. 1933, p. 13, no il.)

[4582

Announcement of the RCA building commission, useful because it briefly describes the Rivera fresco method.

N1.A415

Rivera's new sociological frescoes of New York are acclaimed (*Art digest*, New York, v. 6, no. 8, 15 jan. 1932, p. 5, 2 il.)

[4583

Two of the three frescoes painted for the Museum of modern art in conjunction with his one-man show.

N1.A415

Roberto Montenegro; one of Mexico's greatest painters (*Arts and decoration*, New York, v. 11, no. 6, oct. 1919, p. 274, 2 il.)

[4584

The early mannered illustrations.

Robinson, Ione. Fresco painting in Mexico (*California arts and architecture*, Los Angeles, v. 40, june 1932, p. 12-14 & 36, 5 il.)

[4585

General brief account of the movement.

NA1.A34

Rodríguez Lozano, Manuel. Reflexiones

- sobre la pintura mexicana (*Anales del Instituto de investigaciones estéticas*. México, v. 2, no. 7, 1941, p. 5-10, no il.) [4586]
Personal opinions of a distinguished modern painter on the newest developments in Mexican painting.
N16.M5
- Rogo, Elsa.** David Alfaro Siqueiros (*Parnassus*, New York, v. 6, no. 4, apr. 1934, p. 5-7, 2 il.) [4587]
Illustrations from the two destroyed frescos in Los Angeles (the Chouinard school and the Plaza art center) point a discussion of Siqueiros' development and creed.
N1.P35
- Rosendo Salazar** (*Nuestro México*, México, v. 1, no. 6, ag. 1932, p. 42-43, 3 il.)
Drawing and painting of seated figures. [4588]
- Rosenfeld, Paul.** Rivera exhibition (*New republic*, New York, v. 69, 6 jan. 1932, p. 215-216, no il.) [4589]
AP2.N624
- Rufino Tamayo; acuarelas y óleos** (*Contemporáneos*, México, v. 1, no. 4, set. 1928, p. 40-45, 6 il.) [4590]
Paintings by an artist who rejects the Rivera tradition; no text.
- Rush, W. S.** David Alfaro Siqueiros (Thieme-Becker. *Künstler-lexikon*. Leipzig. E. A. Seeman. 1937. v. 31, p. 98, no il.) [4591]
Very brief biographical account; bibliography.
N40.T4
- Salazar, Rosendo.** Mexico en pensamiento y en acción. México. Avante. 1926. 220 p., il. [4592]
A discussion of the revolutionary movement in 20th century Mexico, for which the paintings of Dr. Atl, Rivera and Orozco furnish the illustrations. Several chapters deal specifically with this art and its place in society.
F1234.S16
- San Francisco, Golden Gate international exposition, 1939, Department of fine arts.** Contemporary art; official catalog. San Francisco. 1939. p. 30-31, 3 il. [4593]
24 paintings by 20 Mexican artists; place and date of birth given.
F4875.A52
- San Francisco museum of art.** Diego Rivera; drawings and watercolors. San Francisco. 1940. 31 p., 12 il. [4594]
A great exhibition of Rivera's work as a draughtsman, with 8 pages of text and excellent illustrations.
NC146.R5S3
- San Martín, Xavier.** El fresco al óleo de Juan José Segura. Monografías artísticas mexicanas, no. 1. México. Canek. 1941. 122 p., 3 il. [4595]
On the technique of fresco in Mexico with contributions from R. Montenegro, Dr. Atl and other painters.
ND259.S453
- Sánchez Flores, Antonio.** The technique of fresco (*Architectural forum*, New York, v. 60, no. 1, jan. 1934, p. 7 & 10, 5 il.) [4596]
Technical discussion of Rivera's manner of fresco painting with helpful diagrams.
NA730.C2A7
- Sánchez Fogarty, F.** Jorge González Camarena (*Nuestro México*, México, v. 1, no. 2, abr. 1932, p. 25-37, 4 il., 1 color) [4597]
Brief notice of an abstractionist.
- Sánchez Gutiérrez, Edmundo.** José Clemente Orozco. Mexico. Fischgrund. 1941. 10 il., 1 color. [4598]
Eight excellent reproductions of the monotone murals of the Biblioteca pública Gabino Ortiz in Jiquilpán and the *Allegory of Mexico* in color. Appreciative text, and short biographical note.
ND259.O7S3
- Santa Barbara cemetery association.** Santa Barbara cemetery and Santa Barbara chapel. Santa Barbara. n.d. 12 p., il. [4599]
In this little pamphlet are 6 illustrations of the murals by Ramos Martínez in the cemetery chapel, with a few words of description.
DLC
- Schmeckebier, Laurence E.** Modern Mexican art. Minneapolis. University of Minnesota. 1939. 189 p.,

- 216 il. [4600]
Discusses the modern movement in general in Mexico, with its political and ideological background, and some reference to the artistic past of Mexico. Orozco's and Rivera's work are studied in particular detail with ample illustrations.
- N6555.S3
Seares, M. Urmy. The art of painting in modern Mexico (*California arts and architecture*, Los Angeles, v. 40, oct. 1931, p. 36-37, 5 il.) [4601]
Good illustrations of Alfredo Ramos Martínez's drawings, and paintings. The title is misleading.
- NA1.A34
Sherwell, Guillermo A. Modern tendencies in Mexican art (*Bulletin of the Pan American union*, Washington, v. 55, no. 4, oct. 1922, p. 327-339, 11 il.) [4602]
Reprint of item 4603.
- F1403.B955
———. Tendencies of modern art in Mexico (*American magazine of art*, Washington, v. 13, no. 9, sept. 1922, p. 301-303) [4603]
A paper dealing for the most part with Julio Ruelas; notable for the statement that "there is really no Mexican school" and for passing over with slight notice Roberto Montenegro, Dr. Atl, Ramos Martínez, and Diego "Ribera". Originally given at the 13th annual convention of the American federation of art.
- N1.M25
Smith college museum of art. Catalogue. Northampton. 1937. 136 p., il. [4604]
The fresco *Knight of the tiger* by Rivera is described and illustrated (p. 29 & 105).
- N628.S6A5 1937
———. Supplement to the catalogue of 1937. Northampton. 1941. 45 p., il. [4605]
The *Market scene* by Diego Rivera is illustrated (p. 24) and described, with bibliography (p. 5).
- N628.S6A5 1941
Sposo, Luis. Fresco al óleo! el pintor mexicano Juan José Segura realiza el sueño de Leonardo da Vinci (*Hoy*, México, 29 jun. 1940, p. 58-59, il.) [4606]
Announcement that Segura has solved the technical problem of painting *al fresco* with oils.
- Spratling, William P.** Diego Rivera (*Mexican folkways*, Mexico, v. 6, no. 4, 1930, p. 160-200, 34 il.) [4607]
The frescoes in the Palacio de Cortés, Cuernavaca.
- . Orozco (*Mexican life*, v. 5, no. 10, oct. 1929, p. 25-30, 11 il.) [4608]
Valuable especially for the reproductions of drawings.
- F1201.M54
Stites, Raymond S. The arts and man. New York. Whittlesey House. 1940. 872 p., il. [4609]
Good criticism of Rivera and Orozco and the Mexican movement, in a general history of the arts (p. 808-811, 2 il.)
- N5300.S9
Sweeney, J. J. Mexican painting and ours (*New republic*, New York, v. 102, 24 june 1940, p. 858, no il.) [4610]
A stimulating attack on those who idealize Mexican art.
- AP2.N624
Synthesis of life in America; Orozco's mural at Dartmouth college (*Survey graphic*, New York, v. 23, no. 3, mar. 1934, p. 119-123, 7 il.) [4611]
Details of the murals with a short text.
- HV1.S82
Tablada, José Juan. Argüellas Bringas, the painter (*Mexican art and life*, Mexico, no. 2, apr. 1938, p. 12-13, 2 il., 1 color) [4612]
One-page rhapsody, well illustrated.
- F1201.M45
———. Diego Rivera; Mexican painter (*Arts*, New York, v. 4, no. 4, oct. 1923, p. 221-233, 12 il.) [4613]
An early study, presenting the first Mexican murals, which is half devoted to the painter's work in Paris.
- N1.A84
———. José Clemente Orozco, the Mexican Goya (*International studio*, New York, v. 78, no. 322, mar. 1924, p. 492-500, 5 il., 2 color) [4614]
Orozco's drawings and water-colors of

Mexican women of the streets; an interesting analysis of his art, at the moment when he left caricature to paint the murals of the Escuela nacional preparatoria.

N1.I6

———. Mexican painting of today (*International studio*, New York, v. 76, no. 308, jan. 1923, p. 267–276, 3 il., 1 color) [4615]

A discussion of Mexican painters just as the curtain rose on the modern movement: Julio Ruelas, Jorge Enciso (color plate), Roberto Montenegro, Ángel Zárraga, Dr. Atl, Joaquín Clausel, Saturnino Herrán, Best-Maugard, Carlos Mérida, Covarrubias, Orozco—the cartoonist, and Rivera—the cubist.

N1.I6

Thirteen Mexican painters. Mexico. Enseñanza objetiva. 1939. 60 p., 26 il. [4616]

A portfolio with a six-page introductory text by José Gorostiza. It is made up of a portrait drawing by Carlos Orozco Romero, a color reproduction from a painting, and one page of text about each of the following painters: Manuel Rodríguez Lozano, Diego Rivera, Agustín Lazo, Rufino Tamayo, Roberto Montenegro, Gabriel Fernández Ledesma, Antonio Ruíz, Carlos Orozco Romero, José Clemente Orozco, Francisco Goitia, David Alfaro Siqueiros, Carlos Mérida, Castellanos.

ND255.T5

Tietze, Hans. Der mexikanische maler José Clemente Orozco (*Die kunst*, München, v. 67, feb. 1933, p. 138–146, 10 il.) [4617]

Handsome detail photographs of the Preparatoria frescoes in Mexico City.

FA11.F5

Toor, Frances. Máximo Pacheco (*Mexican folkways*, Mexico, v. 3, no. 3, 1927, p. 132–136, 5 il.) [4618]

Pacheco at 21; a sympathetic account of the author's personal history. Spanish and English text. This whole issue is illustrated with Pacheco's work.

F1201.M5

———. Máximo Pacheco, a revolutionary artist (*Bulletin of the Pan American union*, v. 62, no. 3, mar. 1928, p. 286–290, 7 il.) [4619]

A fine description of a follower of Rivera and his work.

F1403.B955

Torres Bodet, Jaime. La pintura mexicana contemporánea (*Prensa*, Buenos Aires, 2 sept. 1928, sec. 2, 1 p., 6 il.) [4620]

An early account of Rivera's frescoes.

DLC

Trigger men (*Time*, New York, v. 33, 24 apr. 1939, p. 51, il.) [4621]

California murals of Siqueiros.

AP2.T37

Twelve reproductions in color of Mexican frescoes by Diego Rivera. Mexico. Fischgrund. n.d. 6 p., 12 il.) [4622]

A six-page introduction, biographical and technical, and brief explanatory notes by Frances Toor accompany details from the frescoes. Reproductions are apt to be off register.

Ugarte, Juan Manuel. Diego Rivera y su expresión del arte (*Claridad*, Buenos Aires, v. 16, no. 320, dic. 1937, 4 p., no il.) [4623]

Biography and critical reaction.

AP63.C466

Valle, Rafael Heliodoro. Desfile de números (*Prensa*, Buenos Aires, 26 feb. 1939, sec. 2, 1 p., 3 il.) [4624]

Describes the frescoes of leaders of Latin American independence, being completed by Fernando Leal in the Anfiteatro Bolívar of the Universidad nacional.

DLC

———. Diálogo con José Clemente Orozco (*Universidad*, México, v. 2, no. 11, dic. 1936, p. 29–33, no il.) [4625]

An interview in which the painter speaks of his visit to the United States.

AP63.U58

Varela, Leopoldo. Exposición hispano-mexicana; Galería de la Librería de cristal (*Romance*, México, v. 1, no. 14, 15 ag., 1940, p. 12–13, 10 il.) [4626]

Criticism of the painting of Juan

Soriano and Mariano Rodríguez Orgaz, with illustrations from the work of various Mexican artists and Spaniards now resident in Mexico.

DLC

Vela, Arqueles. Antonio M. Ruiz (*Universidad*, México, v. 3, no. 17, jun. 1937, p. 48, 4 il.) [4627]

Brief descriptive notes on a contemporary painter.

AP63.U58

Velázquez Chávez, Agustín. Contemporary Mexican artists. New York. Covici, Friede. 1937. 304 p., 103 il. [4628]

Improved, enlarged edition of item 4631.

ND255.V38

———. Diez años de Orozco, 1910–1919 (*Arquitectura y decoración*, México, nov. 1937, p. 77–82, il.) [4629]

———. Francisco Goitia (*Universidad*, México, v. 3, no. 14, mar. 1937, p. 48, 4 il.) [4630]

Brief note on a contemporary painter.

AP63.U58

———. Índice de la pintura mexicana contemporánea. México. Arte mexicano. 1935. 225 p., 78 il. [4631]

Brief biographies in Spanish and English, photographs and bibliographies. See item 4628.

ND255.U4

———. Naturaleza y humanidad del Rivera de 1937 (*Arquitectura y decoración*, México, dic. 1937, p. 103–107, il.) [4632]

Comments on the sympathy of the artist for the land and the people of Mexico.

———. La pintura de la historia de los Estados Unidos de Diego Rivera (*Romance*, Mexico, v. 1, no. 18, 15 nov. 1940, p. 12–13 & 15, 7 il.) [4633]

Discussion of Rivera's murals painted for the New worker's school, New York.

DLC

———. El prometeo de Orozco (*Romance*, México, 18 dic. 1940, p. 12–13, il.) [4634]

The mural at Pomona college.

DLC

———. El sentido cultural de la obra de Diego Rivera (*Universidad*, México, v. 4, no. 21, oct., p. 12–17, 2 il.)

[6435]

The popular spirit of his frescoes.

AP63.U58

———. El Siqueiros de 1923 a 1931 (*Romance*, Mexico, v. 1, no. 17, 22 oct. 1940, p. 13, 7 il.) [4636]

A critical discussion of the character of Siqueiros' early art.

DLC

Villareal, Enrique. La estética del pintor Rodríguez Lozano (*Prensa*, Buenos Aires, 21, jun. 1931, sec. 3, 1 p., 5 il.) [4637]

An important statement on this less known painter, written from Paris.

DLC

Villaurreutia, Xavier. Agustín Lazo *Forma*, México, v. 1, oct. 1926, p. 2–4, 4 il.) [4638]

Short descriptive note.

N7.F6

———. David Alfaro Siqueiros (*Nuestro México*, México, v. 1, no. 2, abr. 1932, p. 41–42, 3 il.) [4639]

———. Historia de Diego Rivera (*Forma*, México, v. 1, no. 5, 1927, p. 29–52, 29 il.) [4640]

An important essay on Rivera's artistic development up to the Russian trip; well illustrated. Followed by a series of illustrations from Chapingo and the third story of the Secretaría de educación.

N7.F6

———. José Clemente Orozco y el horror (*Romance*, Mexico, v. 1, no. 1, 1 feb. 1940, p. 1 & 7, 4 il.) [4641]

A short essay on the role of horror in art, in which Orozco is linked with the Greek tragedies and Baudelaire.

DLC

———. Julio Castellanos (*Ulises*, Mexico, v. 1, no. 2, jun. 1927, p. 27–28, 2 il.) [4642]

A few lines of appreciation.

AP63.U55

———. María Izquierdo (*Mexican folkways*, Mexico, v. 7, no. 3, jul.–set. 1932, p. 138–142, 3 il.) [4643]

Appreciation of the maturing talent

- of the painter. Text in Spanish and English.
F1201.M5
- . *Los niños en la pintura de Diego Rivera* (*Hoy*, México, 16 nov. 1940, p. 48-50, il.) [4644]
- . The painter Agustín Lazo (*Mexican art and life*, Mexico, no. 6, apr. 1939, p. 20-21, 2 il., 1 color) [4645]
- A one-page interpretation of the style of a contemporary artist.
F1201.M45
- . La pintura mexicana actual (*Nuestro México*, v. 2, no. 8, nov. 1932, p. 9-11 & 75, 4 il., 2 color) [4646]
- An essay mostly concerned with Orozco.
- . The story of Diego Rivera (*Mexican life*, Mexico, v. 4, no. 4, apr. 1928, p. 25-30, 7 il.) [4647]
- An article useful for its information about Rivera's art before the return to Mexico from Paris.
F1201.M54
- Walls and ethics; has the owner of a work of art the right to destroy it?** (*Art digest*, New York, v. 8, no. 11, 1 mar. 1934, p. 3-4, no il.) [4648]
- Quotes a number of currently expressed opinions in connection with the Rockefeller-Rivera affair.
N1.A415
- Waring, B.** Martínez and Mexico's renaissance (*North American review*, New York, v. 240, dec. 1935, p. 445-457, il.) [4649]
- AP2.N7
- Werbik, Adolf.** Diego Rivera (Thieme-Becker. *Künstlerlexikon*. Leipzig. E. A. Seemann. 1934. v. 28, p. 395-396, no il.) [4650]
- Contains a long list of his works and lengthy bibliography up to the year of publication.
N40.T4
- . *Das werk des malers Diego Rivera*. Berlin. Neuer deutscher verlag. 1928. 70 p., 50 il. [4651]
- The foreword (p. 1-12) is valuable because it was written by Rivera, and is his most consecutive account of his development up to the Ministry of education and Agricultural school frescoes. Titles in German and Russian.
ND259.R5A45
- White walls and a fresco in California** (*Arts and decoration*, New York, v. 41, no. 2, june 1934, p. 29-34, 6 il.) [4652]
- Reproduces the fresco of a Mexican family by a pyramid which Siqueiros painted in the porch of the Dudley Murphy house at Santa Monica.
NA.A85
- Wiegand, Charmion von.** David Alfaro Siqueiros (*New masses*, New York, 1 may 1934) [4653]
- A valuable study of the painter as a revolutionary artist.
HX1.N4
- . Portrait of an artist (*New masses*, New York, 27 apr. 1937) [4654]
- Diego Rivera.
HX1.N4
- Wiegand, P. von.** Mural painting in America (*Yale review*, New Haven, v. 23, no. 4.) [4655]
- An evaluation of the Mexican accomplishment.
AP2.Y2
- Wiessing, H. P. L.** Diego Rivera (*Wendingen*, Amsterdam, ser. 10, no. 3, 1929, 22 p., 24 il.) [4656]
- A whole issue of this periodical is devoted to the Ministry of education murals.
N5.W4
- Will Detroit, like Mohammed II, white-wash its Rivera murals?** (*Art digest*, New York, v. 7, no. 13, 1 apr. 1933, p. 5-6, 2 il.) [4657]
- Excerpts from the statements of Detroit critics.
- Wilson, Edmund.** Detroit paradoxes (*New republic*, New York, v. 75, 12 july 1933, p. 230-233, no il.) [4657a]
- Giving a perhaps exaggeratedly "social" interpretation to the murals by Rivera, the author cites them among the paradoxes of industrial Detroit.
AP2.N624
- Wolfe, Bertram D.** Art and revolution

in Mexico (*Nation* New York, v. 119, no. 3086, 27 aug. 1924, p. 207-208, 4 il.) [4658]

A description of the movement of revolutionary painters and writers in the early days, principally Rivera and Carlos Gutiérrez Cruz. Four caricatures by Covarrubias illustrate this and succeeding articles.

AP2.N2

———. Diego Rivera, his life and times. New York & London. A. Knopf. 1939. 420 p., 174 il., 1 color.

[4659]

The most detailed treatment of Rivera's life and his artistic development up to the Hotel Reforma murals; bibliography.

ND259.R5W55

———. Diego Rivera, su vida, su obra, y su época. Santiago de Chile. Ercilla. 1941. 437 p., 70 il. [4660]

Spanish translation of item 4659.

ND259.R5W555

———. Frida Kahlo de Rivera (*Vogue*, New York, nov. 1938, il.) [4661]

A personal discussion of the artist and her painting.

TT500.T7

Translated (*Letras de México*, México, 15 mar. 1939, 1 p., il.)

———. Portrait of America. New York. Covici, Friede. 1934. 231 p., 56 il. [4662]

See item 4573.

———. Portrait of Mexico; paintings by Diego Rivera. New York. Covici, Friede. 1937. 211 p., il. [4663]

See item 4574.

———. Diego Rivera on trial (*Modern monthly*, New York, v. 8, no. 6, July 1934, p. 337-340, no il.) [4664]

Quotations from many journals on his work and publications about it.

AP2.M66

Young, Stark. The Mexican exposition (*New republic*, New York, v. 64, 5 nov. 1930, p. 321-322, no il.) [4665]

AP2.N624

Zapatistas (*Fortune*, New York, v. 18, no. 6, dec. 1938, p. 86, 1 il. color)

[4666]

Impressive color reproduction of a

painting by Orozco with brief comments.

HF5001.F7

Zuno, José G. L'esthétique mexicaine (*L'art vivant*, Paris, v. 10, no. 122, 15 jan. 1930, p. 84, no il.) [4667]

As defined in the work of José Clemente Orozco.

MH-Fo

Photography

Adrián Osorio (*Universidad*, México, v. 1, no. 1, feb. 1936, 4 p., 3 il.)

[4668]

Distinguished portrait and landscape photographs.

AP63.U58

Amero picture book; 30 original photographs of Mexico. New York. E. Weyhe. 1940. 3 p., 30 il. [4669]

A brief introduction by Alexander King accompanies this album of contact prints by Emilio Amero, one of Mexico's creative photographers. Many of the subjects are portraits, the rest scenes of Mexican life, all of great beauty.

El arte de la fotografía (*Nuestro México*, México, v. 1, no. 2, abr. 1932, 5 il.)

[4670]

Photographs of Agustín Jiménez.

Beals, Carleton. Tina Modotti (*Creative art*, New York, v. 4, no. 2, feb. 1929, p. xlvii-li, 7 il.) [4671]

Appraisal of the art of a photographer closely identified with the Mexican school, though herself an Italian.

N1.C92

Cardoza y Aragón, Luis. Light and shadow: Manuel Álvarez Bravo, photographer (*Mexican art and life*, Mexico, no. 6, apr. 1939, p. 12-13, 3 il.)

[4672]

Brief interpretation of the art of a creative photographer.

F1201.M45

Charlot, Jean. Edward Weston (*California arts and architecture*, Los Angeles, v. 57, apr. 1940, p. 20, no il.)

[4673]

A rather abstract tribute from a painter of the Mexican Renaissance

to a photographer closely identified with Mexico.

NA1.A34

Fotografías de Edward Weston (*Contemporáneos*, Mexico, v. 2, no. 40-41, set.-oct. 1931, p. 160-162, 3 il.)

[4674

Surrealist photographs of Mexico.

Fotografías de Martínez Gallardo (*Contemporáneos*, Mexico, v. 1, no. 25, jun. 1930, p. 211-213, 3 il.)

[4675

Studies of small glass objects by an important Mexican; no text.

Fotografías de Weston (*Forma*, México, v. 2, no. 7, 1928, p. 15-18, 4 il.)

[4676

Some typical Mexican photographs by Edward Weston, including a magnificent study of a watercloset.

Rivera, Diego. Edward Weston y Tina Modotti (*Mexican folkways*, Mexico, v. 2, no. 1, apr.-may 1926, p. 27-28 & 17 & 19, 2 il.)

[4677

Praise of a North American and an Italian photographer, long active in Mexico.

English translation (p. 16-17).

F1201.M5

Strand, Paul. Photographs of Mexico. New York. Virginia Stevens. 1940. 20 il.

[4678

Twenty fine photographs of Mexican architecture, street scenes and wood carving in a privately printed portfolio.

TR650.S75

Villarrutia, Xavier. M. Álvarez Bravo y su exposición (*Nuestro México*, México, v. 1, no. 6, ag. 1932, p. 53-54, 3 il.)

[4679

Examples of the work of one of Mexico's most eminent photographers.

Weston, Edward. Photography (*Mexican life*, Mexico, v. 2, no. 4, june 1926, p. 16, 3 il.)

[4680

A great photographer of Mexican subjects shows 13 compositions in simple form, and explains his purposes.

F1201.M54

en la escultura de Asúnsolo (*Reforma social*, Mexico, v. 1, no. 2, oct. 1935, p. 10-15, 8 il.)

[4681

On Ignacio Asúnsolo.

Carlos Bracho (*Universidad*, México, v. 2, no. 8, set. 1936, p. 47-48, 2 il.)

[4682

Brief appreciation of the sculpture of Bracho.

AP63.U58

Dos fuentes (*Forma*, México, v. 1, no. 4, 1927, p. 38-39, 2 il.)

[4683

Confrontation of the fuente del Seminario (beside the Sagrario, Mexico) and the fuente de la Villa (Guadalupe). The first an example of "false traditionalism," the second of "true plastic tradition."

NF.F6

Esculturas de Ignacio F. Arias (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 14-15, 4 il.)

[4684

Miniatures.

Fernández Ledesma, Gabriel. Guillermo Ruíz (*Forma*, México, v. 1, no. 2, nov.-dic. 1926, p. 26, 2 il.)

[4685

Note on the sculpture of Ruíz, with a head in wax.

N7.F6

———. Relieves de Juan Hernández (*Forma*, México, v. 1, no. 1, oct. 1926, p. 35, 6 il.)

[4686

Brief note; illustrated with decorative sculpture.

N7.F6

Gorostiza, José. Luis Ortíz Monasterio (*Universidad*, México, v. 2, no. 2, dic. 1936, p. 47, 4 il.)

[4687

A page of appreciation, and good illustrations.

AP63.U58

Mardonio Magaña (*Universidad*, México, v. 1, no. 4, mayo 1936, 3 il.)

[4688

A sculptor from the school of *talla directa*.

AP63.U58

Ocampo, María Luisa. La última obra escultórica de Guillermo Ruíz (*Revista de revistas*, México, v. 22, no. 1170, 16 oct. 1932, 1 p., 3 il.)

[4688a

Illustrations and brief comment on a fountain in Morelia.

AP63.R655

Sculpture

Alfaro Siqueiros, David. La obra social

Ortiz Monasterio, Luis. Talleres: Escuela de escultura; the workshops: schools of sculpture (*Mexican folkways*, Mexico, v. 8, no. 1, jan.-mar. 1933, p. 46-51, 6 il.) [4689]

The first exhibition of the sculpture workshop started by the Secretaría de educación pública in 1932; ideals of the Taller. English and Spanish versions.

F1201.M5

Rivas, Guillermo. Fidias Elizondo (*Mexican life*, Mexico, jan. 1940, p. 28-31, il.) [4690]

A young sculptor.

F1201.M54

———. The wood-carver in Churubusco (*Mexican life*, Mexico, v. 3, no. 2, mar. 1927, p. 16-18, 7 il.) [4691]

The sculpture of Fidias Elizondo.

F1201.M54

Rivera, Diego. Mardonio Magaña (*Mexican folkways*, Mexico, v. 6, no. 2, 1930, p. 66-71, 5 il.) [4692]

Appreciation of the work of a sculptor in wood. Text in Spanish and English.

———. Talla directa (*Forma*, México, v. 1, no. 3, 1927, p. 1-3, 3 il.) [4693]

Three views of a black basalt sculpture "Raza" by Guillermo Ruiz, with a short appreciative note.

N7.F6

Las tallas de Selva (*Nuestro México*, México, v. 1, no. 7, set. 1932, p. 42-43, 10 il.) [4694]
Sculptures.

Vergara, Marta. Germán Cueto, artista americano (*Bolívar*, Madrid, no. 9, 1 jun. 1930, p. 5, no il.) [4695]
Brief notes on a Mexican cubist sculptor.

F1401.B68

NICARAGUA

Beals, Carleton. A Nicaraguan sculptor brings indigenous wood carvings from Mexico; R. de la Selva (*Art digest*, New York, v. 9, 15 dec. 1934, p. 8, il.) [4696]

Beals, Carleton & Kaye, Rebecca. The new genre and art philosophy of

Roberto de la Selva. México. Centro de estudios pedagógicos e hispano-americanos de México. 1937. 17 p., 28 il. [4697]

Small monograph on the author of a notable series of polychrome low relief panels.

NK9798.S4B4

Kaye, Rebecca. El mexicanismo de Roberto de la Selva (*Repertorio americano*, San José de Costa Rica, v. 34, no. 6, p. 89-90, 2 il.) [4698]

On the relation of this sculptor of polychrome low reliefs to the Mexican painters.

F1451.R43

Pottery designs of the Chorotegas (*Brooklyn museum bulletin*, Brooklyn, v. 1, no. 3, dec. 1939, p. 1, no il.) [4699]

Notes on the paintings of the Nicaraguan, David Sequeira, inspired by these designs.

AM101.B894

Spinden, Herbert. Nicaraguan pottery designs by David Sequeira (*Parnassus*, New York, v. 12, no. 1, jan. 1940, p. 20-21, 2 il.) [4700]

An appreciation of the artist's brilliant watercolor of Chorotegan pottery designs.

N1.P35

PANAMA

The land that links the Americas (*National geographic magazine*, Washington, v. 80, no. 5, nov. 1941, p. 601-625, 22 il. color) [4701]

Costumes shown in color.

G1.N27

PARAGUAY

Gancedo, Alejandro. Alfarería autóctona paraguaya (*Prensa*, Buenos Aires, 20 ab. 1930, sec. 2, 1 p., 2 il.) [4702]

A careful account of the making of clay dolls and vessels.

DLC

Norton, Edward J. The ñandutí or spider-web lace of Paraguay (*Bulletin of the Pan American union*, Washington, v. 29, no. 3, sept. 1909, p. 570-

576, 5 il.)

[4703

Description of a craft which was originally introduced by the Jesuit missionaries.

F1403.B955

Roquette Pinto, E. Ñandutí, an indigenous Paraguayan art (*Bulletin of the Pan American union*, Washington, v. 62, no. 1, jan. 1928, p. 59-66, 16 il.)

[4704

Description of this local lace based on exhibits at the Museo nacional, Rio de Janeiro.

F1403.B955

———. Nota sobre o ñandutí do Paraguay (*Boletim do Museu nacional do Rio de Janeiro*, Rio de Janeiro, v. 3, no. 1, mar. 1927, p. 21-27, 27 il.)

[4705

A brief analysis with many fine illustrations.

Q33.R65

PERU

Beals, Carleton. Fire on the Andes. Philadelphia. J. B. Lippincott. 1934. 482 p., 44 il.

[4706

Illustrated with wood blocks by José Sabogal of Indian themes and local architecture.

F3408.B32

Caamaño, José Luis. Apuntes limeños. Perú. Gil. 1935? 25 il. color.

[4707

A portfolio of *costumbrista* caricatures of Lima types, a modern repetition of the Pancho Fierro tradition.

ND1918.C2.A3

Ecos de la exposición de arte católico (*Arquitecto peruano*, Lima, v. 4, no. 41, dic. 1940, 3 p., 5 il.)

[4708

Examples of cold official art under strong French influence.

NA5.A78

Espinosa Bravo, Clodoaldo Alberto. La función democrática del arte (*Anales del Archivo nacional de historia y museo único*, Quito, ep. 2, v. 1, jun. 1939, p. 197-204, no il.)

[4709

Recent efforts in Peru to develop a sincerely national art of significance to all the people.

DLC

García Calderón, José. Notas de arte peruano (*Variedades*, Lima, feb.-mar. 1908, p. 17-18 & 38-39 & 113-115 & 145-146, no il.)

[4710

Essay on Peruvian art written in Paris, which has today a somewhat condescending ring.

Garland, Alejandro. El Perú en 1906. Lima. Industria. 1907. 300 p., il.

[4711

The section on Lima, and various illustrations throughout are of use.

NN;DPU

———. Peru in 1906 and after. Lima. Industria. 1907. 300 p., il.

[4712

Translation of item 4711, with current additions.

F3408.G3

Martin, Percy Falcke. Peru of the twentieth century. London. E. Arnold. 1911. 348 p., 45 il., 1 map.

[4713

A few good photographs of colonial buildings.

F3408.M38

Miró Quesada Sosa, Aurelio. Costa, sierra y montaña. Lima. E. Bustamante & Ballivián. 1938. 184 p., 8 il., 1 map.

[4714

Contains clear reproductions of paintings by J. Sabogal, J. Codesido, C. Blas, and E. Camino Brent.

F3423.M65

Paz-Soldán, Juan Pedro. Diccionario biográfico de peruanos contemporáneos. Lima. Gil. 1917. 500 p., no il.

[4715

Includes a biography of the painter, Daniel Hernández (p. 225), and a valuable list of the newspaper articles by Emilio Gutiérrez de Quintanilla on Peruvian art (p. 215-218).

F3405.P28

Architecture

El gobierno peruano y la vivienda obrera. Lima. n.d. 38 p., il.

[4716

Contains many photographs and plans of a housing project for workers carried out during the presidency of General Oscar Benavides.

Harth-Terré, Emilio. En pro de una ciudad humana; conferencia sosten-

tada en la Escuela nacional de artes y oficios de Lima. Lima. Americana. 1935. 16 p., no il. [4717]

Lecture discussing the planning of a modern city.

NNC-A

———. *Estética urbana; sobre su necesaria aplicación en Lima.* Lima. Rosay. 1926. 136 p., no il. [4718]

An essay on city problems as applied to Lima— not particularly specific or detailed.

———. *El futuro urbano de Lima; resumen de una conferencia sustentado en la Sociedad de ingenieros, 27 de mayo de 1927.* Lima. Torres Aguirre. 1927. 12 p., 4 plans. [4719]

El Palacio nacional de justicia del Perú (*Arquitecto peruano*, Lima, v. 5, no. 42, en. 1941, 7 p., 8 il.) [4720]

Plans and photographs of the building.

NA5.A78

Santuario de nuestra Señora de Santa Rosa de Lima; arquitecto, Alejandro Christophersen (*Revista de arquitectura*, Buenos Aires, v. 17, feb. 1931, p. 53–58, il., plan.) [4720a]

The new shrine to the national saint.

NN

Velarde, Héctor. Ante-proyecto de monumento-basilica a Santa Rosa de Lima, patrona de las Américas (International congress of architects; XV, Washington, sept. 1939. *Report*. Washington. Government printing office. 1940. v. 1, p. 240–251, 21 il.) [4721]

Plans originally prepared by the Spanish architect Manuel Piqueras Catolí, and continued by the author, for a national basilica in honor of Santa Rosa to be erected in Lima. Beside the architectural drawings there is a series of photographs of colonial buildings in Peru.

NA21.16 1939

———. *La moderna capital del Perú; arquitectura de Lima (Cacya*, Buenos Aires, v. 13, no. 151, dic. 1939, p. 185–188, 13 il.) [4722]

A brief account of modern architecture in Lima with some projected buildings.

Education and Institutions

Espinosa Bravo, Clodoaldo Alberto. La función social del arte pictórico (*Claridad*, Buenos Aires, v. 13, no. 282, oct. 1934, 3 p., no il.) [4723]

A plea for a plan for teaching art in Peru, based on that of Mexico.

AP63.C466

Izcue, Elena. El arte peruana en la escuela; Peruvian art in the school. Paris. Excelsior. 1926. 2 v., il. [4724]

How to teach children art by means of the designs in Peruvian fabrics. The first volume is in black and white, the second has many excellent color reproductions. The short text is in English, French, and Spanish.

N350.18

Jochamowitz, Alberto. Daniel Hernández y la Escuela de bellas artes (*Mercurio peruano*, Lima, v. 1, 1918, p. 429–440, no il.) [4725]
See item 4751.

Museos de Lima. *Lima en el IV centenario de su fundación; monografía del Departamento de Lima.* Lima. Minerva. 1935. 7 p., 4 il. [4726]

Brief notes on the organization and personnel of the various museums of art in Lima. Out of date.

*F3451.L7L5

El nuevo Museo histórico *Actualidades*, Lima, v. 4, no. 177, ag. 1906, p. 857–859, 9 il.) [4727]

Brief note on the collections of the nation, as they were housed in the Palacio de la exposición.

Minor Arts

González Gamarra, F. Ancient America inspires the new decorative vogue (*Arts and decoration*, New York, v. 20, no. 2, dec. 1923, p. 38–39, & 80, 6 il.) [4728]

Neo-Inca decoration explained by a modern Peruvian painter.

N1.A85

Jiménez Borja, Arturo. Máscaras y danzas del Perú (*Prensa*, Buenos

Aires, 11 feb. 1940, sec. 3, 1 p., 6 il.)

[4729

Dramatic masks for Indian dances comparable to those of Mexico.

DLC

Ledig, Elizabeth Lineback. "Heigh-ho, come to the fair" (*Bulletin of the Pan American union*, Washington, v. 67, no. 5, may 1933, p. 385-390, 6 il.)

[4730

Description of the fair at Huancayo (Peru) with rather generalized notes on weaving, silverwork, ceramics and other minor arts obtainable.

F1403.B955

Means, Philip Ainsworth. Elena and Victoria Izcue and their art (*Bulletin of the Pan American union*, v. 70, no. 3, mar. 1936, p. 248-254, 5 il.)

[4731

Description of the work of the Izcue sisters in adapting ancient Peruvian textile patterns to modern textile uses.

F1403.B955

Valle, Rafael Heliodoro. El calabazo de Ayacucho (*Forma*, México, v. 1, no. 5, 1927, p. 5-7, 5 il.)

[4732

Two photographs and drawings from a Peruvian carved gourd, a fine piece of folk-art.

N7.F6

Painting

Amador, Fernán Félix de. Francisco de Santo, pintor de motivos americanos (*Prensa*, Buenos Aires, 25 ag. 1935, sec. 2, 1 p., 2 il., 1 color.)

[4733

A minor painter of Indian ceremonies is here presented.

DLC

El artista González Gamarra (*Boletín de la Unión panamericana*, Washington, v. 38, no. 4, ab. 1914, p. 521-523, 1 il.)

[4734

General comments, excerpts from an article by José Gálvez in *Variedades*, Lima (3 en. 1914).

F1403.B957

Basadre, Jorge. El Perú en el arte de José Sabogal (*Perú; problema y posibilidad*. Lima. Rosay. 1931. p. 230-237, no il.)

[4735

Hails the painter as a great interpreter

of the Peruvian Indian.

F3431.B28

———. El Perú en el arte de José Sabogal (*Presente*, Lima, no. 3, 1931, p. 10-11, no il.)

[4736

Chapter from his book *Perú, problema y posibilidad* (item 4735).

Bustamente y Ballivián, Enrique. La fantasía de Eguren, en línea y color (*Presente*, Lima, no. 1, 1930, p. 1-2, no il.)

[4737

On the watercolors in which Isabel de Jaramillo-Trajara, interprets the poetry of Eguren.

Cogniat, Raymond. Exposition d'art péruvien de M. Francisco González (*Revue de L'Amérique latine*, Paris, v. 13, jan. 1927, p. 13-14, 2 il.)

[4738

Brief critical notes in the supplement.

F1401.R45

Cossío del Pomar, Felipe. Arte y vida de Pablo Gauguin. Paris & Madrid. Española. 1930. 361 p., 56 il.

[4739

This study of a French artist is notable for a chapter on *La influencia de Gauguin en el arte sud americano* (p. 245-250, 1 il.). The author gives considerable weight to Gauguin's Peruvian inheritance and boyhood in the formation of his art, and feels that it is thus "racially" suitable as an influence in Latin America.

NN,NNC

———. El contenido de la pintura indoamericana (*Nueva democracia*, New York, set. 1938, 3 p.)

[4740

A discussion of the ideology of the indigenist school of painting in the Americas, tracing it to the revolution of 1910 in Mexico.

———. La influencia de Gauguin en el arte sudamericano (*Bolívar*, Madrid, no. 12, 15 jul. 1930, p. 12-13, 2 il.)

[4741

Extract from his book on Gauguin (item 4739).

F1401.B68

———. Nuevo arte; teorías de la pintura contemporánea. 2 ed. con anotaciones. México. América. 1939. 231 p., il.

[4742

In this outline of the modern movements in art, the author includes a

- chapter on *Indoamericanismo* (p. 185–214, il. 31–39) where he discusses the Mexicans Montenegro, Goitia, Rivera, Orozco, Tamayo, Charlot and Mérida, and mentions many painters from other Latin American countries. Personal evaluation takes the place of biographical or critical detail.
ND1265.C66
- Elsner, Martin.** Peruanische maler [*Lasso*, Buenos Aires, v. 6, no. 1, juli, 1938, p. 18–20, 3 il.) [4743]
Concise history of Sabogal's movement in the contemporary art of Peru.
F2801.L36
- Evangelina** (*pseud.*) El pintor Hernández (*Mercurio peruano*, Lima, v. 1, 1918, p. 143–5, no il.) [4744]
Appreciative words about a painter who, though he has lived abroad, is not "desconocido en el Perú".
AP63.M35
- La exposicion Arias** (*Actualidades*, Lima, v. 4, no. 184, oct. 1906, p. 1082–1084, 5 il.) [4745]
Notes on an exhibition held by *Actualidades* of the work of Herminio Arias, a Peruvian painter residing in Paris.
- Facón, Jorge.** Pintores peruanos (*Arquitecto peruano*, Lima, v. 3, no. 22, mayo 1939, 2 p., 5 il.) [4746]
A short text on Enrique Camino Brent, a young Peruvian painter, and his paintings of Cuzco.
N15.A78
- García, José Uriel.** El pintor peruano José Sabogal (*Prensa*, Buenos Aires, 22 mar. 1936, sec. 2, 6 il.) [4747]
A basic, if brief, study.
DLC
- Halmar, Augusto d'.** Los envíos peruanos y boliviano al V Salón de Viña (*Revista de arte*, Santiago de Chile, v. 3, no. 14, 1937, p. 12–14, 5 il.) [4748]
Illustrates the work of Carlos Quispez Asín and Mario Urteaga.
N7.R37
- Hamilton, Francis.** Landscapes by Enrique Barreda (*International studio*, v. 84, june 1926, p. 44–47, 7 il.) [4749]
A Peruvian impressionist's Italian landscapes.
N1.I6
- Jachamowitz, Alberto.** Baca-Flor; hombre singular. Lima. Torres Aguirre. 1941. 150 p., 44 il. [4750]
A loosely written, informative biography of a portrait painter of international reputation, published shortly after his death.
DHU
- . Daniel Hernández y la Escuela de Bellas artes (*Mercurio peruano*, Lima, v. 1, 1918, p. 429–440, no il.) [4751]
An essay on the teaching of art, and on the painting of the original head of the School of fine arts.
- Maxwell, Perriton.** A painter of unfamiliar Americans (*Arts and decoration*, New York, v. 17, no. 4, aug. 1922, p. 270, 8 il.) [4752]
Etchings and watercolors of Cuzco Indians by Francisco González Gammarra.
N1.A85
- Núñez, Estuardo.** El significado cultural de la obra de José Sabogal (*Universidad*, México, v. 5, no. 25, feb. 1938, p. 25–27, 1 il.) [4753]
Essay on Sabogal's painting as a phenomenon of Peruvian culture.
AP63.U58
- The offering; by Señorita Elena Izcue** (*Bulletin of the Pan American union*, Washington, v. 61, no. 3, mar. 1927, p. 242, 1 il.) [4754]
Reproduction of an historical painting of an Inca priestess, with biographical note on the artist.
F1403.B955
- Paintings of Peru by Julia Codesido** (*Bulletin of the Pan American union*, Washington, v. 70, no. 5, may 1936, p. 422–423, 4 il.) [4755]
Reproductions of four paintings from an exhibition at the Delphic studios, New York. No text.
F1403.B955
- Parker, William Belmont.** Peruvians of today. Lima. Southwell. 1919. 616 p., il. [4756]
Contains a brief biography of the painter Daniel Hernández (p. 233–235).
F3405.P24.

Raygada, Carlos. La exposición Sabogal (*Comercio*, Lima, 21 nov. 1937, sec. 2, p. 5, il.) [4757]

A critic who believes that artistic integrity springs from indigenous themes praises the painter who is most outstanding in this field in Peru. On the occasion of an exhibition of some fifty oils.

———. Las exposiciones del semestre (*Presente*, Lima, no. 3, 1931, p. 14-15, no il.) [4758]

Notes on 10 exhibitions, among them shows of Carlos More, Victor Morey, and Felipe Cossío del Pomar.

———. Jorge Vinatea Reinoso (*Presente*, Lima, no. 3, 1931, p. 3, no il.) [4759]

An evaluation, on the premature death of a young painter.

———. The new Peruvian painting (*Bulletin of the Pan American union*, Washington, v. 67, no. 12, dec. 1933, p. 907-922, 10 il.) [4760]

A survey of the new regionalism in Peruvian painting. Important.

F1403.B955

———. A nova pintura peruana (*Boletim da União panamericana*, Washington, v. 36, no. 1, jan. 1936, p. 26-37, 7 il.) [4761]

Translated from the *Bulletin of the Pan American union*, Washington (item 4760).

F1403.B965

———. La nueva pintura peruana (*Boletín de la Unión panamericana*, Washington, v. 67, no. 12, dic. 1933, p. 958-972, 8 il.) [4762]

Translated from the *Bulletin of the Pan American union*, Washington (item 4760).

F1403.B957

Talamón, Gastón O. Los mas destacados valores del arte pictórico peruano contemporáneo (*Prensa*, Buenos Aires, 17 jul. 1932, sec. 3, 1 p., 11 il.) [4763]
Notice of José Sabogal, Julia Codesido, Camilo Blas and others.

DLC

Valencia, María. Pintores peruanos indigenistas (*Revista de arte*, Santiago de Chile, v. 2, no. 9, 1936, p. 18-22, 7 il.) [4764]

The art of José Sabogal, Camilo Blas, Teresa Carvallo, Julia Codesido, and other Peruvians; their debt to Indian culture.

N7.R37

Sculpture

Alayza y Paz Soldán, Luis. El arte de Espinosa Cáceda (*Turismo*, Lima, May, 1938, 3 p., il.) [4765]

A sculptor who has worked in Paris, and specializes in Peruvian Indian subjects.

———. Romano Espinosa Cáceda, nuestro escultor vernáculo. Lima. Mercurio peruano. 1940. 7 p., 6 il. [4766]

Originally issued as supplement to the *Mercurio peruano*, Lima (may 1940). Appreciative essay.

NB419.E8A6

Cogniat, Raymond. Mme. Carmen Saco, sculpteur péruvien (*Revue de l'Amérique latine*, Paris, v. 12, no. 58, oct. 1926, p. 368, no il.) [4767]

She exhibits several subjects from Peruvian mythology.

F1401.R45

Magellan, Mme. Carmen Saco (*Revue de l'Amérique latine*, Paris, v. 12, no. 57, sept. 1926, p. 55-57, 3 l.) [4768]
Sculpture and drawings shown in Paris.

F1401.R45

Obras del escultor peruano Romano Espinoza Cáceda. (*Prensa*, Buenos Aires, 2 feb. 1939, sec. 2, 1 p., 4 il.) [4769]

Including projects for the Peruvian pavilion at the New York World's fair.

DLC

PUERTO RICO

Colección Martínez: album de arte. San Juan. 1936-1941. 2 v. 36 il. [4770]
Reproductions and brief comments on the paintings of Julio Tomás Martínez.

DLC

International business machines corporation. Contemporary art of the United States, exhibited in its gallery of sci-

ence and art, World's fair of 1940 in New York. New York. 1940. 111 p., il. [4771]

A Puerto Rican artist, Luisa Geigel, and a brief review of painting in Puerto Rico are included.

N6512.I53

URUGUAY

Anuario plástica. Buenos Aires. Plástica. 1939-1941. año 1-3, il., some color. [4772]

This yearbook of Argentine art includes a section on art in Uruguay, which gives news of exhibitions, museums, schools and societies of art in Montevideo. Excellent illustrations. Some articles are listed here separately.

N.9A37

Aparicio, Francisco de. De arte uruguayo (*Nosotros*, Buenos Aires, v. 15, no. 174, nov. 1923, p. 344-348, no il.) [4773]

On the occasion of the II Salón de primavera, mention is made of most of the artists of the capital.

AP63.N6

Argul, José Pedro. Actividades plásticas del Uruguay (*Anuario plástica 1939*. Buenos Aires. Plástica. 1940. p. 99-105, 6 il.) [4774]

Review of the world of art in Montevideo in 1939. Brief articles deal with *Exposiciones*, *El III salón nacional*, *La Comisión municipal de cultura*, *Exposiciones personales*.

N9.A37 1939

———. El cuarto salón nacional de bellas artes del Uruguay (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 166-172, 8 il.) [4775]

A detailed account of the annual salon in Montevideo, its painting, sculpture, and graphic arts.

N9.A37 1940

Asociación de arte constructivo. Círculo y cuadrado. 2 época. Montevideo. 1936-1941. [4776]

The official organ of the constructivist group in Montevideo, this periodical edited by Joaquín Torres-García is of great importance in describing their activities. Edited and largely written

by Torres-García; it includes notices of exhibitions and lectures, and statements of esthetic faith from members of the group. Well illustrated.

DLC

———. Guiones. Montevideo. 1933-1941. no. 1-3, 7 p., no il. [4777]

A series of philosophical statements, prepared by Joaquín Torres-García, on the meaning of art.

DLC

Cogniat, Raymond. Exposition de tableaux et tapisseries de Carlos A. Castellanos (*Revue de l'Amérique latine*, Paris, v. 13, no. 65, mai 1927, p. 459, no il.) [4778]

Tapestries designed by an Uruguayan in Paris.

F1401.R45

Comisión nacional de bellas artes del Uruguay; calendario de exposiciones en Montevideo (*Anuario plástica 1940*. Buenos Aires. Plástica. 1941. p. 173-174, 1 il.) [4779]

Account of the activities of the National commission for the fine arts in Montevideo, and a calendar of other exhibitions, briefly condensed.

N9.A37 1940

El cuarto salón nacional de bellas artes (*Turismo en el Uruguay*, Montevideo, v. 6, no. 25, jul.-ag. 1940, p. 28-31, 31 il.) [4780]

Review of an exhibition of official academic painting, sculpture, and prints.

F2701.T9

Dieste, Eduardo. Arte nacional (*Teseo*, Montevideo. 1925, p. 89-161, no il.) [4781]

Well written essays full of information on B. Michelena, J. Cuneo, C. de Arzadún, A. Etchebarne Bidart, P. Figari, H. Causa, and A. Pastor, and a report of the III Salón nacional de primavera.

N6720.D5

Herrera MacLean, Carlos A. El tercer Salón nacional de bellas artes (*Revista nacional*, Montevideo, v. 2, no. 22, oct. 1939, p. 53-79, 21 il.) [4782]

A long account of the academic entries.

F2801.R46

Montevideo, Comisión municipal de cultura. Salón municipal de artes plásticas.

cas, I-II. Montevideo. 1940-41. il. [4783]

Catalogs of the municipal Salon; illustrated list of exhibits, and rules of organization.

DLC

La producción plástica de 1939 (*Turismo en el Uruguay*, Montevideo, v. 5, no. 21, nov.-dic. 1939, p. 18-19, 11 il.)

[4784]

A selection of paintings and sculpture from the third annual Salon.

F2701.T9

R., G. El arte como función social (*Perseo*, Montevideo, v. 1, no. 3, nov. 1938, p. 4-5, 6 il.) [4785]

Illustrated with paintings and sculpture by C. de Arzadún, Carlos Castellanos, Eduardo Amézaga, Norberto Berdía, Severino Pose, and Dante Conestáble.

Ragni, Hector. Nuestro arte constructivo y las teorías cubistas (*Círculo y cuadrado*, Montevideo, no. 7, set. 1938, p. 5-6, il.) [4786]

A brief clarifying article on the theory of constructivist art, as practised in Montevideo by Joaquín Torres-García and his group.

DLC

Romero-Brest, Jorge. El primer Salón municipal de artes plásticas en Montevideo. Montevideo. Comisión municipal de cultura. 1940. 30 p., no il. [4787]

A lecture on the work exhibited in the first Salon of the city of Montevideo, by an Argentine critic. The paintings and sculptures are discussed individually, and grouped into categories by style.

NBuG

El Salon municipal de bellas artes (*Turismo en el Uruguay*, Montevideo, v. 6, no. 24, mayo-jun. 1940, p. 22-23, 14 il.) [4788]

A new and vigorous exposition arranged by the Comisión municipal de cultura of Montevideo in which the less academic artists participated.

F2071.T9

Salón nacional de bellas artes (*Turismo en el Uruguay*, Montevideo, v. 4, no. 14, set.-oct., 1938, 2 p., 8 il.) [4789]

Art from the second Salón nacional in the Teatro Solís.

F2701.T9

Santiago Vitteira, Cipriano. Arte simple; notas de difusión y crítica. Montevideo. Nueva America. 1937. 197 p., 8 il. [4790]

Short laudatory essays on the painters Barrados, J. Torres-García, Figari, and Cuneo, and the sculptor Bernabé Michelena.

DLC

———. Primer salón municipal de artes plásticas; su contenido artístico. Número extraordinario de *AIAPE*. Montevideo. Agrupación de intelectuales, artistas, periodistas y escritores. 1940. 20 p., il. [4791]

Detailed and enthusiastic analysis of the exhibits.

Torres-García, Joaquín. De la libertad y disciplina en el arte (*Saber vivir*, Buenos Aires, v. 1, no. 6, en. 1941, p. 34-35, 5 il.) [4792]

The work of a constructivist artist and his explanation of it.

AP63.S14

———. Estructura. Montevideo. Biblioteca Alfar. 1935. 164 p., il. [4793]

Although the character of this discussion is philosophical and general, the fact that it was written by a Uruguayan painter, and expresses the esthetic of his followers, gives it local significance; there are various passages in which the author writes for artists of the New World, with their special problems in mind.

DLC

———. Manifiesto 2; constructivo 100%. Montevideo. Asociación de arte constructivo. 1938? 15 p., no il. [4794]

A rather full statement of the constructivist creed.

DLC

———. Manifiesto, no. 3. Montevideo. Asociación de arte constructivo. 1940? 3 p., 2 il. [4795]

A brief statement of the constructivist ideals.

DLC

———. Quingentésima conferencia.

Uruguay. Montevideo. Asociación de arte constructiva. 1940? 41 p., no il.

[4796]

A lecture at the opening of an exhibition of the Federación de estudiantes plásticos in the hall of the Comisión municipal de cultura in Montevideo. The artist recommends combining nationalism with the principles of abstract art.

DLC

———. La tradición del hombre abstracto; doctrina constructivista. Montevideo. 1938. 78 p., il.

[4797]

A philosophical statement of the mystical esthetic theory of constructivist art by its leader in Uruguay. The text is hand-written, and full of sketches and diagrams; in addition there are 17 full page reproductions of pen-and-ink drawings.

N69.T65.

Uruguay, Comisión nacional de bellas artes. Salón nacional I-V, catálogo. Montevideo. 1937-1941.

[4798]

The catalogs of the annual Salons print a list of exhibitors, their addresses, and the title and medium of the exhibits. The 1937 catalog gives the decree establishing the salon; the regulations governing it are included until 1939. After 1939 there are illustrations of the prize winning exhibits (about 50).

DLC

El Uruguay en la Exposición internacional de París (*Turismo en el Uruguay*, Montevideo, v. 3, no. 9, dic. 1937, 2 p., 7 il.)

[4799]

Good views of the pavilion of Uruguay, with names of the various prize-winners for art.

F2701.T9

Architecture

Cravotto, Mauricio. Contribución al estudio del descongestionamiento del centro extremo de la península de Montevideo y formación de un "Centro Cultural" retrospectivo (*Instituto de urbanismo*, Montevideo, no. 4, abr.-dic. 1938, p. 48-64, 15 il.)

[4800]

A project of the Instituto de urbanismo, here presented by its director,

with diagrams, plans, and photographs made by the students.

La facultad de ingeniería; su futuro edificio (*Turismo en el Uruguay*, Montevideo, v. 4, no. 12, mayo-jun. 1938, 2 p., 2 il.)

[4801]

The project for the now half-finished building of the School of engineering of the Universidad de la República.

F2701.T9

Herrera MacLean, Carlos A. Los anteproyectos para el edificio de la Facultad de arquitectura (*Revista nacional*, Montevideo, v. 1, no. 9, set. 1938, p. 404-412, 4 il.)

[4802]

International style designs. Pen drawings.

F2801.R46

———. El gran premio de arquitectura; un monumento a la Paz universal de Aurelio Lucchini (*Revista nacional*, Montevideo, v. 1, no. 3, mar. 1938, p. 448-453, 2 il.)

[4803]

Prize-winning monument: an obelisk.

F2801.R46

Kirkpatrick, Malcolm. A landscape architect looks at Montevideo (*Bulletin of the Pan American union*, Washington, v. 72, no. 6, june 1938, p. 317-322, 7 il., plan)

[4804]

Part of a report by the resident landscape architect of the National capital parks giving description of the city's park facilities.

F1403.B955

El Palacio legislativo del Uruguay, en la ciudad de Montevideo (*Prensa*, Buenos Aires, 25 ag. 1935, sec. 5, 1 p., 8 il.)

[4805]

Photographs of the huge neo-classic building by Cayetano Moretti.

DLC

Pérez del Castillo, Manuel. La edificación moderna (*Turismo en el Uruguay*, Montevideo, v. 4, no. 12, mayo-jun. 1938, 2 p., 5 il.)

[4806]

A glimpse of modern architecture in Montevideo.

Education and Institutions

Exposiciones (*Perseo*, Montevideo, v. 1,

no. 3, nov. 1938, p. 6-8, 9 il.) [4807]
Notes on J. F. Vietyes, O. García
Reño, V. Martín (hijo) R. Aguerre,
L. Solari, and R. Pavlozky, and the
sculptors J. Alberto Sabio, M. C. Perez
Cassia, and Romero Bais.

Instituto histórico y geográfico del Uruguay, Protección y conservación de los monumentos históricos nacionales; informe. Montevideo. Al libro inglés. 1916. 16 p., no il. [4808]
An early plea for the preservation of colonial monuments.

F2709.159

Nuestra máxima institución artística, Círculo de bellas artes de Montevideo (*Perseo*, Montevideo, v. 1, no. 2, 1938, p. 13, no il.) [4809]
Important sketch of the history and activities of this group, founded in 1905.

Oribe, Aquiles B. Proyecto de ley para la conservación de monumentos nacionales y de adquisición de aquellos que deban declararse tales (*Revista de la Sociedad Amigos de la arqueología*, Montevideo, v. 6, 1932, p. 285-333, no il.) [4810]
A review of legislation to protect works of art, from the Roman law through recent European statutes, followed by the draft of a comprehensive law for Uruguay.

F2701.S63

Plan de estudios de la Facultad de arquitectura (*Anales de la Facultad de arquitectura*, Montevideo, no. 3, mar. 1941, p. 8-17, no il.) [4811]
The courses and curriculum of the Architectural school of the University are here discussed.

NA5.A81

Reglamento general del Instituto de urbanismo de la Facultad de arquitectura (*Instituto de urbanismo*, Montevideo, no. 1, mar. 1937, p. 14-22, no il.) [4812]

The purpose and organization of the Institute of town planning are here given, with information about the history of this project, and its formal inauguration.

Sociedad de arquitectos del Uruguay. Informe presentado a la comisión de-

signada—para reglamentar las profesiones de ingeniero, arquitecto, agrimensor e ingeniero agrónomo. Montevideo. Moderna. 1934. 77 p., no il. [4813]

Gives history of architectural education and practice in Uruguay, and refers to regulations of other countries.

Twelve years of industrial education in Uruguay (*Bulletin of the Pan American union*, Washington, v. 67, no. 10, oct. 1933, p. 822-824, 2 il.) [4814]

Notes on public education in the crafts in Uruguay.

F1403.B955

Graphic Arts

Acevedo Díaz, Eduardo. Costumbres criollas (*Turismo en el Uruguay*, Montevideo, v. 4, no. 11, mar.-abr. 1938, 2 p., 3 il.) [4815]
Three prints by Guillermo Rodríguez, illustrating a passage from the novel *Nativa*.

F2701.T9

Uruguayan prints exhibited in the United States (*Bulletin of the Pan American union*, Washington, v. 75, no. 6, June 1941, p. 368-370, 3 il.) [4816]
Reports of an exhibition of 50 prints exhibited in the United States by the American national committee of engraving.

F1403.B955

Painting

Asociación de arte constructiva. Obras constructivas de Rosa Aclé. Montevideo. 1939. 28 p., 21 il. [4817]
Constructionist painting based on indigenous design. Introduction by J. Torres-García.

N6729.A7T6

Argul, José Pedro. El pintor Pedro Figari (*Turismo en el Uruguay*, Montevideo, v. 4, no. 13, jul.-ag. 1938, 2 p., 6 il.) [4818]
Appreciative note on Figari on the occasion of his death.

F2701.T9

Aspectos del alto Paraná, por el pintor uruguayo Carlos W. Aliseris (*Prensa*,

- Buenos Aires, 25 mayo 1937, sec. 5, 1 p., 5 il., color). [4819]
Brilliant impressionist travel sketches.
DCL
- Basso Maglio, Vicente.** Tragedia de la imagen. Montevideo. 193? 63 p., 10 il. [4820]
On the modern Uruguayan painter Rafael Pérez Barradas.
ND429.P4B3
- Bianchi, Edmundo.** Valores artísticos; José Pedro Bustamante (*Turismo en el Uruguay*, Montevideo, v. 6, no. 23, mar.-abr. 1940, p. 12-13, 2 il.) [4821]
Color reproduction of a landscape in oils.
F2701.T9
- Borges, Jorge Luis.** Pedro Figari. Nuevas valores plásticas de América, no. 1. Buenos Aires. Alfa. 1930. 13 p., 28 il., 2 color. [4822]
The chief value of this little book is that it provides 2 quite good color reproductions of Figari's work.
NNMMo
- Cáceres, Alfredo.** Joaquín Torres García; estudio psicológico y síntesis de crítica. Montevideo. L.I.G.U. 1941. 101 p., no il. [4823]
A useful biography and evaluation of the painter.
ND429.T6C3
- Cassou, Jean.** L'art de Pedro Figari (*Revue de l'Amérique latine*, Paris, v. 11, no. 51, mars 1926, p. 259-261, no il.) [4824]
Reaction to his art in Belgium.
F1401.R45
- Cogniat, Raymond.** Exposition Pedro Figari à la galerie Druet (*Revue de l'Amérique latine*, Paris, v. 6, no. 24, déc. 1923, p. 357-358, no il.) [4825]
Consideration of his subject matter.
F1401.R45
- . Expositions Pedro Figari (*Revue de l'Amérique latine*, Paris, v. 22, no. 115, juil. 1931, p. 66-68, no il.) [4826]
In a few words he states the real purpose and value of this man's work.
F1401.R45
- . Huit artistes argentins et uruguayens (*Revue de l'Amérique latine*, Paris, v. 21, no. 109-110, jan.-fév. 1931, p. 111-113, no il.) [4827]
Critique of a group including Horacio Butler, Pedro Figari, and Torres-García.
F1401.R45
- . Pedro Figari d'après Georges Pillement (*Revue de l'Amérique latine*, Paris, v. 20, no. 106, oct. 1930, p. 353-355, no il.) [4828]
Using Pillement's book on Figari as a *point de departure*, the critic contributes some interesting ideas of his own on Figari's style.
F1401.R45
- Cravotto, Mauricio.** Conferencia pronunciada en el aula de la Escuela de bellas artes de Rio (*Instituto de urbanismo*, Montevideo, no. 2-3, jun.-dic. 1937, p. 46-51, 2 il.) [4829]
A lecture on painting in Uruguay, largely given over to discussion of the work of Figari and Cuneo.
- Crémieux, Benjamín.** Notes; Montevideo; Figari (*Studio*, London, v. 91, no. 398, may 1926, p. 374-375, 1 il., color). [4830]
A brief note on the art of Figari, with a good color reproduction.
N1.S9
- . Pedro Figari, pintor (*Turismo en el Uruguay*, Montevideo, v. 1, no. 2, nov. 1935, 1 p., 1 il., color). [4831]
Appreciative paragraph on a modern painter, with a good color reproduction.
F2701.T9
- La declaratoria de la Florida en 1825; evolución histórica artística** (*Turismo en el Uruguay*, Montevideo, v. 5, no. 21, nov.-dic. 1939, p. 16-17, 6 il.) [4832]
Recent tempera paintings in the Liceo de enseñanza secundaria by the Uruguayan painter Seade. They represent a scene in the revolt from Brazil.
- De la época colonial** (*Turismo en el Uruguay*, Montevideo, v. 6, no. 23, mar.-abr. 1940, p. 23, 1 il., color). [4833]
Reproduction of *La fiesta de los Reyes* of Pedro Figari.
F2701.T9
- . "En el barrio del tambor" (*Prensa*, Buenos Aires, 1 en. 1930, sec. 4, 1 il.,

- color). [4834]
A good reproduction of a street scene by Pedro Figari, owned by Angélica Ocampo of Buenos Aires.
- DLC
- Ernesto Alexandro en la Asociación cristiana de jóvenes** (*Perseo*, Montevideo, v. 1, no. 2, 1938, p. 8, 2 il.) [4835]
Good illustrations of the melancholy drawings of this young painter of Florida (Uruguay).
- Figari, Pedro.** Dans l'autre monde (*Revue de l'Amérique latine*, Paris, v. 20, no. 103, juil. 1930, p. 1-22, 4 il.; no. 104, août, p. 117-134, 3 il.; no. 105, sept., p. 204-220, 1 il.) [4836]
A story translated by Charles Lesca with satirical gaucho drawings by the author.
- F1401.R45
- . Historia Kiria. Paris. Livre libre. 1930. 276 p., il. [4837]
Illustrated by the painter.
- PQ8519.F45H5
- Guillot-Muñoz, G.** La peinture de Pedro Figari (*Revue de l'Amérique latine*, Paris, v. 10, no. 47, nov. 1925, p. 403-406, 3 il.) [4838]
More specific criticism than in other studies of Figari; *supplément illustré*.
- F1401.R45
- Herrera MacLean, Carlos A.** Blanes Viale (*Revista nacional*, Montevideo, v. 2, no. 21, set. 1939, p. 475-428, 1 il.) [4839]
An address delivered at the unveiling of a monument to the painter.
- F2801.R46
- . El pintor Pedro Figari (*Revista nacional*, Montevideo, v. 1, no. 8, ag. 1938, p. 210-231, 9 il.) [4840]
One of the best accounts of the painter available. Poor illustrations.
- F2801.R46
- Laroche, Fernando.** El arte de Figari. Publicaciones del comité France-Amérique de Montevideo, no. 1. Montevideo. Renacimiento. 1923. 30 p., no il. [4841]
A lecture, appreciative in tone.
- Magellan.** L'atelier de Pedro Figari (*Revue de l'Amérique latine*, Paris, v. 13, fév. 1927, p. 54, 2 il.) [4842]
Includes a photograph of the artist at work in his Paris studio; illustrated supplement.
- F1401.R45
- Mezzerà, Rodolfo.** Pedro Blanes Viale (*Turismo en el Uruguay*, Montevideo, v. 4, no. 10, feb. 1938, p. 1-4, 2 il., color). [4843]
Inaugural address at the retrospective exhibit of the work of Blanes Viale (item 4860).
- F2701.T9
- Montero Bustamente, Raúl.** Blanes Viale, pintor y maestro (*Prensa*, Buenos Aires, 11 set. 1927, sec. 2, p. 1, 4 il.) [4844]
An appreciation of the great impressionist.
- DLC
- Montserrat, Andrès.** L'exposition Pedro Figari (*Revue de l'Amérique latine*, Paris, v. 11, no. 49, jan. 1926, p. 87, no il.) [4845]
The author quotes the classic analysis of Figari published by Raymond Ronge in the *Courrier de La Plata*.
- F1401.R45
- Obras del artista nacional Guillermo Rodríguez** (*Turismo en el Uruguay*, Montevideo, v. 6, no. 22, en.-feb. 1940, p. 11-12, 2 il.) [4846]
Reproductions in color of two seascapes by a distinguished post-impressionist.
- F2701.T9
- Payró, Roberto J. & Torre, Guillermo de la.** Torres-García. Madrid. Graphia. 1934. 47 p., no il. [4847]
Reprint of two essays on the art of J. Torres-García by Payró and Torre; the first somewhat biographical, the second purely critical and esthetic.
- Pedro Figari, evocador de una época** (*Perseo*, Montevideo, v. 1, no. 2, 1938, p. 2-3, 7 il.) [4848]
A few appreciative comments with some indifferently reproduced paintings, on the occasion of a memorial exhibit.
- Pillement, Georges.** Pedro Figari. Les artistes nouveaux. Paris. G. Crès. 1930. 12 p., 32 il. [4849]
Very good, clear reproductions of some of the painter's best work, preceded by critical comments, one of the most

interesting of which is a comparison of Figari with Watteau.

NN;NNMMo;PPPM

Pinto, Ernesto. Joaquín Torres García: alucinación y drama de la pintura (*Revista nacional*, Montevideo, v. 3, no. 36, dic. 1940, p. 352-372, 19 il.)

[4850

An extremely important study of the development of Uruguay's constructivist painter. Illustrations, though poorly reproduced, are significant.

F2801.R46

El pintor Carlos Castellanos en "Amigos del arte" (*Perseo*, Montevideo, v. 1, no. 2, 1938, p. 9, 1 il.)

[4851

A note on this young member of the school of Paris.

Prati, Edmundo. La exposición retrospectiva del pintor P. B. Viale (*Revista nacional*, Montevideo, v. 1, no. 2, feb. 1938, p. 223-237, 2 il.)

[4852

A study of the painter's whole career. Poor photographs. See item 4860.

F2801.R46

Restone. El pintor Carlos A. Castellanos (*Turismo en el Uruguay*, Montevideo, v. 4, no. 15, nov.-dic. 1938, 1 p., 3 il.)

[4853

A few appreciative paragraphs and three paintings.

F2701.T9

Revista artística; Ernesto Laroche (*Revista nacional*, Montevideo, v. 3, no. 30, jun. 1940, p. 472-474, no il.)

[4854

Remarks of Raúl Montero Bustamante at the funeral of a painter and director of the Museo nacional de bellas artes.

F2801.R46

Rinaldini, Julio. Pedro Figari; fragmentos de un ensayo (*Forma*, Buenos Aires, no. 13, marz.-jun. 1939, p. 1 & 9, no il.)

[4855

Appreciation of the painting of Figari.

Ronge, Raymond. Pedro Figari, homme curieux et grand artiste (*Revue de l'Amérique latine*, Paris, v. 21, no. 112, abr. 1931, p. 351-355, no il.)

[4856

Appreciative interpretation and personal reminiscences.

F1401.R45

Soto, Antonio. Semblanza de un artista americano: Carlos W. Aliseris, pintor uruguayo (*Revista de arte*, Santiago de Chile, v. 2, no. 8, 1936, p. 7-8, 3 il.)

[4857

Critical essay on an outstanding contemporary painter.

N7.R37

Supervielle, Jules. Á propos d'une exposition de Pedro Figari (*Revue de l'Amérique latine*, Paris, v. 6, no. 24, déc. 1923, p. 289-290, 3 il.)

[4858

A brief, but masterly sketch of the painter's career. Excellent photographs.

F1401.R45

Torres-García, Joaquín. Historia de mi vida. Montevideo. Asociación de arte constructiva. 1939. 303 p., il.

[4859

The autobiography of an Uruguayan artist, long resident in Europe, and his artistic creed. Illustrated by himself with numerous pen and ink sketches.

N9429.T6A2

Uruguay, Comisión nacional de bellas artes. Pedro Blanes Viale; exposición retrospectiva. Montevideo. Colom-bino hnos. 1938. 48 p., 32 il., 6 color.

[4860

A deluxe catalog, with brief appreciative text, measurements, dates and owners of the pictures, and fine illustrations.

ND429.B5A5

La carreta (*Turismo en el Uruguay*, Montevideo, v. 1, no. 2, nov. 1935, 1 p., 2 il.)

[4861

Two photographs, and a poem inspired by the sculpture of A. Belloni.

AP63.C83

Christophersen, Alejandro. La exposición del escultor uruguayo José Luis Zorilla de San Martín (*Revista de arquitectura*, Buenos Aires, v. 22, no. 191, nov. 1936, p. 553-554, 6 il.)

[4862

Comments on an exhibition in Buenos Aires. Illustrations include a painting.

NA5.R37

Darnet, Eugenio. Ramón Bauza, escultor nacional (*Perseo*, Montevideo, v. 1, no. 2, 1938, p. 7, 2 il.)

[4863

Appreciative note on the author of a

project for a monument to the *Fundadores de la patria*.

Detalles del monumento al Ejército de los Andes en el cerro de la Gloria en Mendoza (*Prensa*, Buenos Aires, 3 jul. 1938, sec. 4, 1 p., 6 il.) [4864]

Photographs.

DLC

Escuder, Ricardo. Las estatuas del centenario (*Turismo en el Uruguay*, Montevideo, v. 2, no. 6, mayo-nov. 1936, 2 p., 4 il.) [4865]

Sculpture representing the types of workmen of modern Uruguay.

AP63.C83

Espalter, Mário Falcão. El escultor Zorrilla de San Martín (*Prensa*, Buenos Aires, 16 en. 1927, sec. 2, 1 p., 3 il.) [4866]

Describing his monument to the gaucho.

DLC

La inauguración del monumento al general José Artigas en Salto (*David*, Montevideo, supl. v. 3, no. 19-20, nov.-dic. 1940, 1 p., 8 il.) [4867]

Description of the monument and its dedication, with a note on the work by the sculptor, Edmundo Poradi.

José Luis Zorrilla de San Martín. Montevideo. A. Barreiro y Ramos. 1941. 59 p., 100 il. [4868]

A short biographical introduction in Spanish and English, followed by the many valuable, clear reproductions of the sculptor's work.

NB429.Z6A45

Loizaga, Ludovico L. José Luis Zorrilla de San Martín (*Prensa*, Buenos Aires, 18 ag. 1935, sec. 3, 1 p., 7 il.) [4869]

An interesting, well illustrated account of the work of a well known painter and sculptor.

DLC

Monumento a la cordialidad argentino-uruguayo (*Turismo en el Uruguay*, Montevideo, v. 2, no. 5, abr. 1936, 1 p., 2 il.) [4870]

Photographs and description of a new monument, the work of Antonio Pena, sculptor, and Julio Vilamajó, architect.

F2701.T9

Monumento a los constituyentes de 1830 (*Turismo en el Uruguay*, Montevideo,

v. 4, no. 13, jul.-ag. 1938, 2 p., 6 il.)

[4871]

Details from the sculpture at the base of the obelisk, in the monument in Montevideo by Zorrilla de San Martín.

F2701.T9

Monumento al Ejército de los Andes en el cerro de la Gloria (*Prensa*, Buenos Aires, 23 mayo 1940, sec. 2, 1 p., 6 il.) [4872]

Excellent details of the huge monument by Juan M. Ferrari near Mendoza, Argentina.

DLC

El monumento al gaucho (*Arquitectura*, Montevideo, v. 13, no. 122, en. 1928, p. 2-5, 6 il.) [4873]

Description and illustrations of a large monument in Montevideo by Zorrilla de San Martín.

NA5.A81

———. (*Turismo en el Uruguay*, Montevideo, v. 6, no. 23, mar.-abr. 1940, p. 15-16, 5 il.) [4874]

Views of the classic sculpture by Zorrilla de San Martín for his monumental memorial to the gaucho in Montevideo.

F2701.T9

Prati, Edmundo. El monumento ecuestre al General José Artigas en Montevideo (*Revista nacional*, Montevideo, v. 3, no. 30, jun. 1940, p. 389-396, 3 il.) [4875]

Critical essay on the equestrian statue by Zanelli, Italian winner of the international competition, who has also worked in Cuba.

F2801.R46

Thomasson, David. Uruguay's tribute to the gaucho (*Bulletin of the Pan American union*, v. 62, no. 6, june 1928, p. 547-558, 11 il.) [4876]

A complete description of the statue by José Luis Zorrilla de San Martín.

F1403.B955

VENEZUELA

Batthey, A. H. Venezuela's public buildings (*Architects' and builders' magazine*, New York, v. 37, no. 9, june 1906, p. 376-381, 10 il.) [4877]

Description of a group of official late

19th century style buildings of the period of President Cipriano Castro.

NA1.A48

Dolleró, Adolfo. *Cultura de Venezuela.* Caracas. Americana. 1933. 2 v., no il. [4878]

Under each state the principal buildings are carefully described and in most cases dated.

F2310.D65

Exposición de profesores de la Escuela de artes plásticas y artes aplicadas (*Revista nacional de cultura*, Caracas, v. 2, no. 20, jul. 1940, p. 50–53, 4 il.) [4879]

Landscapes by Rafael Ramón González and Armando Lira.

AP63.C83

Lira, Armando. El Salón de artes plásticas (*Revista nacional de cultura*, Caracas, v. 2, no. 17, abr. 1940, p. 91–103, 9 il.) [4880]

The first official Salon sponsored by the government. Painting was academic, but the sculptures of Germán Cabrera, Ernesto Maragall, and Francisco Narváez, show freedom and force.

AP63.C83

Venezuela, Dirección de cultura. Salón de arte venezolano; I–II. Caracas. Musco de bellas artes. 1940–1941. no il. [4881]

Catalogs of the Venezuelan annual Salon. Gives brief biographical data.

DLC

Education and Institutions

Bontá, Marco A. Exposición de la Escuela de artes plásticas y artes aplicadas de Caracas (*Revista nacional de cultura*, Caracas, v. 2, no. 16, feb.–mar. 1940, 12 il.) [4882]

Illustrations show a school of excellent promise, especially in mural painting.

AP63.C83

Investigaciones y alumnos en la Escuela de artes plásticas (*Revista nacional de cultura*, Caracas, v. 1, no. 1, nov. 1938, p. 13–17, 5 il.) [4883]

The new courses in applied arts are

producing ceramics and textiles embodying indigenous themes.

AP63.C83

Lira, Armando. Pedagogía y arte (*Revista nacional de cultura*, Caracas, v. 1, no. 5, mar. 1939, p. 33–39, 6 il.) [4884]

On children's drawing and painting in Venezuelan schools.

AP63.C83

Monsanto, Antonio Edmundo. Escuela de artes plásticas de Caracas y su nueva organización (*Revista de arte*, Santiago de Chile, v. 4, no. 18, 1938, p. 18–21, 11 il.) [4885]

Small photographs of pupil's work.

N7.R37

Muestra de trabajos en la Escuela de artes plásticas; exposición de alumnos, diciembre de 1938 enero, 1939 (*Revista nacional de cultura*, Caracas, v. 1, no. 3, en. 1939, p. 32–33, 8 il.) [4886]

Illustrations of arts and crafts.

AP63.C83

The Venezuelan Museum of fine arts (*Bulletin of the Pan American union*, Washington, v. 72, no. 9, sept. 1938, p. 541–542, 1 il.) [4887]

Brief account of the opening of the new museum, with historical notes.

F1403.B95

Painting

Lira, Armando. Artistas venezolanos; Federico Brandt (*Revista nacional de cultura*, Caracas, v. 1, no. 9, jul. 1939, p. 22–28, 5 il., 1 color.) [4888]

An academic landscape painter.

AP63.C83

———. Artistas venezolanos; Manuel Cabré (*Revista nacional de cultura*, Caracas, v. 1, no. 7, mayo 1939, p. 11–17, 6 il.) [4889]

A well written account of this impressionist Venezuelan who worked principally in France and Spain, with a list of his exhibitions.

AP63.C83

———. Artistas venezolanos; Pedro Ángel González (*Revista nacional de cultura*, Caracas, v. 2, no. 18, mayo 1940, p. 76–85, 4 il.) [4890]

A painter of colonial houses, dramatic landscapes, sea pictures.

AP63.C83

———. La pintura contemporánea de Venezuela (*Revista de arte*, Santiago de Chile, v. 4, no. 18, 1938, p. 4-17, 23 il.) [4891]

Notes on painting and sculpture by a Chilean painter who taught in Caracas.

N7.R37

Picón-Salas, Mariano. Reverón (*Revista nacional de cultura*, Caracas, v. 2, no. 13, nov. 1939, p. 63-80, 9 il.) [4892]

Armando Reverón's studies of women.

AP63.C83

Sherwell, Guillermo A. Cuadros de Tito Salas (*Boletín de la Unión panamericana*, Washington, v. 55, no. 6, jun. 1923, p. 583-592, 9 il.) [4893]

Translated from *Bulletin of the Pan American union*, Washington (item 4894).

F1403.B957

———. Notable canvases of the Venezuelan painter Tito Salas (*Bulletin of*

the Pan American union, Washington, v. 56, no. 4, ap. 1923, p. 348-359, 9 il.)

[4894]

Presents Salas as the successor of the great 19th century historical painters of Venezuela.

F1403.B955

Sculpture

Sculpture by Nicolás Véloz (*Bulletin of the Pan American union*, Washington, v. 63, no. 8, aug. 1929, p. 794-796, 8 il.) [4895]

Figures, principally busts, by a young sculptor. No text.

F1403.B955

A Venezuelan sculptor (*Bulletin of the Pan American union*, Washington, v. 39, no. 6, dec. 1914, p. 878-879, 7 il.)

[4896]

Pedro M. Basalo, author of a famous bust symbolizing the spirit of the republic.

F1403.B955

INDEX

A

- Abad, Plácido 2248
 Abbott, Jere 4492-4493
 Abecia, Valentín 96
 Abela, Eduardo 3863
 Abels, Margaret Hutton 3598
 Abreu Gómez, Emilio 1923, 4288
 Acarete du Biscay 681c-681d
 Acciardi, Guido 3349
 Accinelli F., Teresa 2105
 Acero de la Cruz, Antonio 1347, 1349
 Acevedo, Alvares de 1238
 Acevedo, Jesús T. 1642, 4289
 Acevedo, Luciano de 2791
 Acevedo Bernal, Ricardo 2782
 Acevedo Díaz, Eduardo 4815
 Acevedo Latorre, A. 240
 Acosta, Vicente 3818
 Acosta, Wladimiro 3243
 Acquarone, Francisco 98, 2599, 3599
 Acuña, Luis Alberto 1339-1340, 1366-1367,
 2778-2779, 3802, 3815
 Adam, Paul Auguste María 941
 Adamic, Louis 1558
 Adams, Charles Gibbs 1643
 Adams, Philip R. 4290
 Adler, Betty 28
 Adrian, Rupert 492
 Adrián, Osorio 4668
 Agache, Donat Alfredo 3544-3545
 Agassiz, Louis 2426, 2427
 Agrupación de artistas La Peña 3311
 Agüero, Juan Miguel de 1702
 Aguilera, Miguel 1341, 3818a
 Aguilera Malta, Demetrio 1987
 Aimard, Gustave 2428
 Aitá, Antonio 3156
 Ajofrín, Francisco 1577
 Alamán, Lucas 1577a
 Alameda, Juan de 386
 Alayza y Paz Soldán, Luis 4765-4766
 Alba, Pedro de 4124
 Albes, Edward 221, 2554
 Alborn, Pablo 527a, 2026-2026a-2027
 Albuquerque, Flaminio Julio 3675
 Albuquerque, Georgina de 3627, 3694, 3711
 Albuquerque, Lucilio de 2626, 2641, 3627, 3675
 Albuquerque, Paulo de Medeiros e 3600
 Alcedo y Herrera, Antonio de 595-596
 Aldana, Crisóbal de 1578
 Alegre, Francisco Javier 1578a-1578b
 Alegría, Carlos 3790
 Alegría, Rafael 4009-4010
 Aleijadinho, see Lisbôa, Antonio Francisco
 Alemar, Luis E. 1439-1440
 Alessio Robles, Miguel 345-349
 Alessio Robles, Vito 350-351, 1578c
 Alexandrino, Pedro 2643
 Alexandro, Ernesto 4835
 Alexis, Stéphen 341a
 Alfaro, Vicente J. 4204
 Alfaro Siqueiros, David 4053, 4173, 4292-4293,
 4302, 4307, 4314, 4322, 4422, 4433, 4473,
 4587, 4591, 4616, 4621, 4636, 4639, 4652-
 4653, 4681
 Alfaro y Pifia, Luis 1644
 Alfonso, Manuel F. 2792
 Alfonso, Paulino 2712
 Alice, Antonio 3336, 3352, 3400, 3407, 3432
 Aliseris, Carlos Washington 3603, 4819, 4857
 Allain, Emile 1012
 Allen, Harris C. 4294
 Almeida (junior), see Almeida, José
 Ferraz de (junior)
 Almeida, António Figueira de 167
 Almeida, José Ferraz de (junior) 2615-2616,
 2618, 2643
 Almeida, Pires de 2431
 Almeida, Rómulo Barreto de 1013
 Alpi, Giuseppe 99
 Alsedo y Herrera, Dionisio de 1461
 Altamirano, Ignacio Manuel 2856
 Alva Guadarrama 4399
 Alvarado, José 4205
 Alvarado Lang, Carlos 2901, 4060
 Alvarez, Juan 2368
 Alvarez, Manuel Francisco 352, 476, 506,
 1645-1646, 1754, 2300
 Alvarez, Roberto 1753
 Alvarez Bravo, Manuel 4672, 4679
 Alvarez Cortena, M. 1647
 Alvarez Tamayo, Alberto 767
 Alvarez Urquieta, Luis 207, 235, 1288, 2284,
 2326, 2660, 2713, 2714
 Alvaro Guevara 3774
 Amabilis, J. Manuel 4091, 4295
 Amado, Jorge 3604
 Amador, Fernán Félix de 735, 785, 2382-2383,
 3445, 4296, 4733
 Amaral, Braz do 1014-1015
 Amaral, Edmundo 1016
 Amaral, José Alvares do 100
 Amaral, Tarsila do 3617-3618, 3644,
 3676, 3701, 3709
 Amarcil, Rubens de 964
 Amazonas (Brazil), Comissão Louisiana
 purchase exposição, 1904 194
 Ambrosetti, Juan Bautista 2224, 2951a
 American federation of arts 352a-353, 3158
 Américo, Pedro 2623, 2627, 2643
 Amero, Emilio 4669
 Amesti, Louis 1289
 Amoedo, Rodolfo 3599, 3619, 3693
 Amunátegui, Luis 2661
 Amunátegui Solar, Domingo 2715
 Anaya, Manuel 4399
 Ancell, Carlos F. 49, 297a-298
 Andersen, Alfredo 3632-3633
 Anderson, Adelaide 1648
 Anderson, C. L. G. 596a
 Anderson, Lawrence Leslie 1886-1887
 Andrade, Carlos Drummond de 3643
 Andrade, Enrique L. 1486

- Andrade, Mário de..... 101, 1017, 1208, 1238-1239,
3605, 3609, 3643
- Andrade, Oswaldo de (filho)..... 3491
- Andrade, Rodrigo Melo Franco de..... 1240
- Andrade Coello, Alejandro..... 1462
- Andrade M., Jaime..... 3991
- Andrade Marín, Luciano..... 322-323
- Andrade Moscoso, Jaime..... 3995
- André, Edouard..... 2767
- Andreu, Enrique..... 3864
- Andueza, J. M. de..... 2793
- Anganuzzi, Mario..... 3346
- Angel, Abraham..... 4287
- Anguiano, Raúl..... 4399
- Angulo, Domingo..... 2107-2116, 2212
- Angulo Iñiguez, Diego..... 625, 1536, 1649-1651,
1924, 1925, 2272
- Anhalzer-Fisch, Olga..... 3964
- Anísio, Pedro..... 3492
- Antonio, Juan..... 3329
- Antonio, Nicolas..... 2, 22
- Antúnez de Mayolo R., Santiago..... 2117
- Anuniação, Miguel Arcanjo..... 1019
- Anzoátegui, Ignacio B..... 84
- Aparicio, Francisco de..... 777, 2384, 4773
- Aragón, Arcesio..... 241
- Aragón Echegaray, Enrique..... 4077, 4092
- Araña, Tomás Ignacio de..... 1558a-1559
- Aranda Z., Marta..... 2118
- Araujo, José Soares de..... 1220
- Araujo, Orestes..... 2985
- Araujo, Ricardo Alonso..... 4012
- Arboleda, G..... 2364
- Arboleda, Gustavo..... 1305
- Arcila Uribe, Gustavo..... 3069
- Arciniegas, Germán..... 3084, 3816
- Arcos, Juan..... 3865
- Aresti, Ignacio..... 3244
- Argañaraz, Abraham..... 786
- Argentine national committee, New York
world's fair and Golden gate exposition..... 65
- Argentine Republic
- Academia nacional de bellas artes..... 758-766,
3154, 3471
- Academia nacional de la historia..... 64
- Asociación Amigos del arte..... 2339-2343,
2369, 2385, 3276-3277
- Asociación Amigos del museo..... 3278
- Buenos Aires
- Concejo deliberante..... 3247
- Museo familiar gauchesco..... 3282
- Sociedad central de arquitectos..... 85, 627,
666, 3269
- Buenos Aires, Provincia..... 3248
- Comisión provincial de bellas artes..... 3284
- Comisión nacional de museos y de monu-
mentos históricos..... 65a, 787-789, 3273
- Córdoba
- Universidad nacional, Instituto de es-
tudios americanistas..... 3288
- Córdoba, Provincia..... 771
- Dirección nacional de bellas artes..... 3161-3163,
3274-3275, 3493
- Escuela nacional de bellas artes plásticas..... 3280
- Sección preparatoria Manuel Belgrano..... 3281
- La Plata
- Municipalidad..... 3258
- Universidad nacional, Museo..... 751
- Luján
- Museo colonial e histórico de la pro-
vincia de Buenos Aires..... 71a, 3299
- Museo histórico nacional..... 3283
- Museo nacional de bellas artes..... 2345,
3000, 3446
- Rosario
- Comisión municipal de bellas artes..... 3218
- Dirección municipal de cultural..... 3219-3220
- Museo histórico provincial..... 703
- Salón de artes plásticas..... 3167
- Salón anual de artes plásticas, *see*
Dirección nacional de bellas artes
- Salón nacional de bellas artes, *see*
Dirección nacional de bellas artes
- Santa Fe
- Salón de arte sagrado y retrospectiva..... 780
- Santa Fe, Provincia
- Ministerio de instrucción pública y
fomento..... 3310
- Museo provincial de bellas artes "Rosa
Galisteo de Rodríguez"..... 780, 3227-3228,
3473
- Sociedad argentina de artes plásticas..... 3236
- Sociedad de acuarelistas, pastelistas, y
grabadores..... 79
- Universidad nacional, Instituto de in-
vestigaciones históricas..... 630, 682
- Arguedas, Alcides..... 3338
- Argüellas Bringas..... 4612
- Argul, José Pedro..... 2995, 3339, 4774-4775, 4818
- Arias, Herminio..... 4745
- Arias, Ignacio F..... 4684
- Arias, Virginio..... 225, 2682
- Arlegui, José..... 1579
- Arnaiz y Freg, Arturo..... 476a
- Arrangóiz y Berzábal, Francisco de..... 507
- Arredondo, Horacio (hijo)..... 576, 2242,
2250-2251
- Arróniz, Marcos..... 2844
- Arróspide de la Flor, César..... 2120
- Arroyo, César E..... 1487
- Artaud, Antonin..... 4300
- Arteaga, Sebastián de..... 1939
- Artes, João das..... 3494
- Artiñano, Gervasio de..... 618
- Asís, Amador de..... 3482
- Asociación mexicana automovilística..... 353a
- Assis, Cintra..... 1023
- Assis, Nicolina Vaz de..... 3725
- Asúnsolo, Ignacio..... 4078-4079, 4681
- Ataíde, Manuel da Costa..... 1210, 1234
- Ateneo hispano americano..... 2386
- Atl, Dr. (*pseud.*) *see* Murillo, Gerardo
- Atri, Alessandro d'..... 2433
- Auchincloss, William Stuart..... 2434
- Augsburg, Jorge..... 791
- Aulestia, Luis..... 1488
- Ausell, Miguel..... 912
- Austin, Jean..... 354
- Austin, Mary..... 4207
- Avalle, Victor M..... 3167-3168

Avé-Lallemant, Robert Christian	
Berthold	2435-2436
Avelar, Romeu de	1026
Ayala	619e
Ayape, Eugenio	1306-1307
Aycinena, Juan José de	2829
Ayres, Atlee B.	1652
Azara, Félix de	2302-2303, 2952
Azcortia, Francisco X.	1653
Azevedo, Manoel Duarte Moreira de	1209, 1242, 2437, 2557, 2600
Azzoni, Roberto	3426

B

B., A. F.	4164
B., L.	1379
Baca-Flor, Carlos	2971
Bachiller Y Morales, Antonio	2810
Backer, Augustin de	596b-596c
Backer, Aloys de	596b-596c
Bacle, César Hipólito	2369, 2370
Badi, Aquiles	3406
Baedecker, Karl	4
Baerle, Kaspar van	943-945
Báez, Jorge	527a
Baggio, Terencio (<i>pseud.</i>), <i>see</i> Grenén, Pedro	
Balarezo Pinillos, Ezequiel	534
Balbuena de la Maza, Manuel	2239
Ballagas, Emilio	279
Ballivián y Rojas, Vicente de	915
Baltimore museum of art	3109
Bandeira, Manoel	947-948, 1210, 3609, 3643
Bandelier, Fanny R.	1634a
Banderas Cañas, Héctor	3775
Bangel, R.	1211
Barata, Manoel de Mello Cardoso	1027
Barata, Mário	102, 2581
Barazzoni, N.	535
Barba, Ramón	3831
Barber, Edwin Atlee	487, 490, 496, 4208
Barbour, William R.	66
Barboza, Antônio da Cunha	949, 950
Barceló, Antonio R.	2377
Bardin, James C.	4125
Baridizzone, Luis M.	3312
Barra, Miguel de la	2710
Barrera, Isaac J.	1463-1464
Barreda, Enrique	4749
Barreto, Paulo T.	1028-1029
Barrett, John	4a
Barriga, Victor M.	2035, 2122
Barrio, Maximino de	2033
Barrio Lorenzot, Juan Francisco del	1580
Barrón, Concepción	355
Barros, J. Teixeira	1030
Barros Arana, Diego	1270
Barroso, Gustavo	168, 2592
Barros y Gómez, Bernardo G.	1434
Barrow, John	951
Barton, Mary	1654
Barton, Ralph	4171
Basaldúa, Hector	3332, 3429
Basadre, Jorge	4735-4736

Basalenque, Diego	1580a-1580b
Basalo, Pedro M.	4896
Basso Maglio, Vicente	4820
Bastos, Danilo	3715
Bastos Barreto, Benedicto	3506b
Batista, Eugenio	3853
Batista, João Gomes	1202
Basurto, Luis G.	4302
Batista, Nair	1212-1213, 1243
Batres Jaúregui, A.	1538
Batthey, A. H.	4877
Baucke, Florian	683, 900
Bauza, Ramón	4863
Baxter, Sylvester	1655-1658
Bay y Sevilla, Luis	280, 291, 299-301, 1380-1387, 2811, 3092, 3841
Bayardi, Isidoro	1986
Beals, Carleton	2896, 4043, 4671, 4697, 4706
Beantro, Isaac	4044
Beaufoy, Marc	2845
Beaumont, Pablo de la Purísima Concepción	1580c-1580d
Beccar Vaula, Adrián	897
Becerra, Francisco	668, 2202
Beck-Bernard, Lina	2344
Becker, Felix	45
Beke, A.	4209
Belém, Pará	3496
Belloni, A.	4861
Belmonte (<i>pseud.</i>), <i>see</i> Bastos Barreto, Benedicto	
Beltrami, Giacomo Costantino	2846
Belver, José	2780
Benavides Rodríguez, Alfredo	708, 2123
Bender, J. H.	4303
Bengoa, Juan León	579
Benisovitch, Michel	2601
Benítez, Fernando	1659
Benítez, José R.	356-358, 1660-1662
Bennett, Bessie	4028
Benoit, Pedro	2367
Bens Arrarte, J. M.	1388-1391, 1398, 2803-2804
Benson, E. M.	4304, 4304a
Benvenuto y Murrieta, Pedro	536
Benzoni, Girolamo	597a-597b
Berdecio, Robert, <i>see</i> Guardia Berdecio, Roberto	
Bergamín José	4305
Berger, H. Luis	911
Bermúdez, J. M.	2124
Bermúdez, Jorge	3220, 3347, 3377, 3386a
Bermúdez de Castro, Diego Antonio	1581
Bernal, Cristóbal	1302, 1308-1310, 1335-1336, 1368, 3806
Bernal Jiménez, Miguel	1927
Bernardelli, Felix Artiliano	2509, 2631
Bernardelli, Henrique	2509, 2561, 2631
Bernardelli, Rodolpho	2509, 2631, 2655
Bernasconi, Antonio	1543
Berni, Antonio	3337, 3340, 3399, 3403
Bertischem, P.	2510
Bertrand de Brouillon, Arthur	2954
Bertuch, Friedrich Justin	2035a, 2103a
Besio Moreno, Nicolas	901

- Besnes e Irigoyen, Juan Manuel 2996, 3005
 Best-Maugard, Adolfo 4062, 4126-4129,
 4155, 4271
 Bestard, Jaime 527a
 Betancurt, Agustín de, *see* Vetancurt,
 Agustín de
 Bevan, Bernard 628
 Beverina, Juan 1489
 Bianchi, Andrea, *see* Blanqui, Andrés
 Bianchi, Edmundo 4821
 Biard, François Auguste 2438
 Biddle, George 4306
 Bigatti, Alfredo 3470
 Bilbao, Manuel 67, 793
 Bird, P. 4307
 Birnbaum, Martin 330
 Blanco 208
 Blanco, Arturo 208, 2698
 Blanco, E. T. 2240
 Blanco, José Miguel 2662, 2673-2675, 2721,
 2758-25759, 2983-2984, 2999, 3776
 Blanco Cuartín, Manuel 2676
 Blanes, Juan Manuel 578-578a, 2992, 2997-3004,
 3007-3011, 3016-3017, 3019-3024
 Blanes Viale, Pedro 3006, 4839, 4843-4844,
 4852, 4860
 Blanqui, Andrés 795-795a
 Boas, George 3113
 Boccanera, Silio (júnior) 104, 195
 Bolivia
 Ministerio de educación, bellas artes y
 asuntos indígenas 923
 Bonnafe, A. A. 2286
 Bonome, Rodrigo 3340
 Bonpland, Aimé 2291
 Bontá, Marco A. 1274, 3727, 3791, 4882
 Borba, Jenny Pimentel de 3645
 Borda, José Joaquín 1311
 Bordón, F. Arturo 528, 2028-2029
 Bordone, Benedetto 598
 Borges, Jorge Luis 4822
 Borges, Norah 3421
 Borgraf, Diego 1938
 Born, Ernest 4309
 Born, Esther 4093
 Borton, Francis S. 1971
 Bosch Alvear, Elisa 3397
 Bosch Bousquet, José 2744
 Bossom, Alfred Charles 1663
 Bossu, Jean Bernard 1375
 Boston. Institute of modern art 4310
 Botti, Italo 3386, 3415
 Bougainville, Hyacinth de 2304
 Boulanger, Louis Aléxis 2636
 Bouvard, Joseph Antoine 3246
 Bovallius, Carl Erik Alexander 2333
 Boveri, Atillio 3201
 Bowman, Heath 4210
 Boynton, Ray 4311
 Brabo, Francisco Javier 681e
 Bracho, Carlos 4682
 Brackenridge, Henry M. 2315b
 Bradley, Carolyn G. 4022
 Braga, Teodoro 2602, 3678
 Brambila, Fernando 2247
 Brañas, César 1539
 Brandt, Federico 4888
 Brazil, Étienne 202
 Brazil:
 Escola nacional de bellas artes 139, 2506, 3695
 Instituto brasileiro de geografia e
 estatística 177, 3497
 Instituto nacional de estudos
 pedagógicos 3498
 Ministério da educação e saúde 106-107, 952,
 2439-2440, 3573, 3609
 Museu histórico nacional 3588
 Museu nacional de belas artes 2508-2509, 3589
 Pelotas, Salão de belas artes 3510
 Porto Alegre, Salão de belas artes 3511
 Rio de Janeiro
 Prefeitura do Distrito Federal 3565
 Rio Grande do Sul, Biblioteca 2511
 Instituto de belas artes 3512
 São Paulo
 Conselho de orientação artística 2638-2639,
 3533
 Departamento de cultura 2536
 Museu paulista 3591
 Pinacoteca do Estado do São Paulo 148
 Salão de maio 3535
 Sindicato dos artistas plásticos 3541
 Salão nacional de belas artes 107
 Sociedade brasileira de belas-artistas 3592
 Brazilian representation, New York
 World's Fair, 1939 105
 Brécheret, Victor 3700
 Brehme, Hugo 359-360, 425
 Brenner, Anita 361-362, 508-509, 2897, 4045,
 4057b-4059, 4129, 4312-4321
 Bretas, Rodrigo José Ferreira 1244
 Brian, Doris 3045, 3611
 Briceño, Manuel 255
 Briggs, Martin Shaw 629
 Brings, F. 1441
 Brinton, Christian 3114, 3342-3343
 Brocha Gorda (*pseud.*) 919
 Bromley, Juan 2036
 Brooklyn Institute of Arts and Sciences 684
 Brown, Milton 3612
 Brown, Wilmer W. 3115
 Bruehl, Anton 363
 Bruer, Alice Putnam 4028a
 Brughetti, Romualdo 3344
 Bruguera, Ignacio 4027a
 Bruhn, Angelo 1032
 Brunner-Lebenstein, Karl H. 3085,
 3150, 3742-3743
 Bruno, Pedro 3712
 Bucovich, Marius von 364
 Bueno, Coimbra 3554
 Buenos Aires, Exposición internacional
 de arte 3140
 Bufano, Alfredo R. 3345
 Buff, Mary R. 3116
 Buffalo, Pan American Exposition, 1901 2287
 Bullock, William 2847
 Bulnes C., Alfonso 2745, 3765, 3791
 Bunge, Jorge 3169
 Burbank, Addison 365

Burchard, Pablo	3781-3782, 3787
Burford, Robert	2441, 2848, 2955
Burgoa, Francisco	1582-1583c
Burgos, Fausto	3346
Burmeister, Hermann	2348, 2442
Burnet, Mary Q.	3170
Burton, Richard F.	2305, 2443
Busaniche, Hernan	795b
Buschiazio, Mario J.	85, 627, 631-633, 763, 788, 796-810, 913, 925, 926-930, 1245, 1312-1313, 1442-1443, 1560-1561, 1665, 1989, 2125-2128, 2224a, 2277-2279
Bustamante y Ballivian, Enrique	4737
Bustamante, Carlos Calixto	685
Bustamante Paschin, Abelardo	3727
Butler, Guillermo	3353
Butler, Horacio	3189, 3370, 3471
Butler, Sara	1666
Butt, Archibald	1667
Buvelot, Louis	2444, 2581

C

Caamaño, José Luis	4707
Cabral, Alfredo do Valle	1192
Cabral, Jorge	768
Cabré, Manuel	4889
Cabrera, Heraclio	1668
Cabrera, Miguel	1928, 1931, 1942, 1957
Cabrera, Pablo	811-816
Cabrera Domínguez, Arturo	817
Cabrera y Quintero, Cayetano de	1929
Cáceres, Alfredo	4823
Cadena, Felipe	1540-1541
Calliet-Bois, Horacio	769, 780, 3473
Caillet-Bois, Ricardo R.	2378
Calancha, Antonio de la	686-687
Calcagno, Francisco	281
Caldcleugh, Alexander	2306, 2677
Caldcleugh, Alejandro, <i>see</i> Caldcleugh, Alexander	
Calderón de la Barca, Frances Erskine Inglis	2849-2851
Caldwell, Katherine Field	4323
Calero y Moreira, Jacinta	2075a
Calixto, Benedito	1171, 1173
Callicott, María Graham	2445, 2678
Calmon, Pedro	953, 1033-1037, 2446
Caloni, Vicente	818
Camacho, Alberto	819
Camacho, Fabio	537, 2129
Camacho, Tomás Felipe	2816
Camino Brent, Enrique	4746
Campbell, John	598a-598c
Campelo, José	1214
Campí, René	2817
Campillo, Andrés	2911
Campo, Cupertino del.	3347
Campo, Miguel	2682
Campo Rivera, Jorge del	3750
Campoforito, Quirino 3499-3500, 3613-3614, 3675	
Campos, João da Silva	1035-1037
Campos, L. M.	2939
Campos, Oliveira	1038
Campos, Ruben M.	488

Campos Cervera, Andrés	527a
Canepa, Luis	68
Cañete y Domínguez, Pedro Vicente	931
Cano, Francisco A.	2781-2782, 3820
Canter, Juan	902
Cantero, Justo Germán	2813
Cantú, Federico	366, 4325
Capdevila, Arturo	820
Capdevielle, Bernardo	2003
Cappa, Ricardo	599
Capri, Roberto	954
Capurro, Fernando	2243-2244
Caputo, Demarco, Luis B.	3348
Caradeux, Juan María	2682
Caraffa, Emilio	3361
Carayon, Auguste	599a
Carbia, Rómulo	770
Carbonell y Rivera, José Manuel	3842
Cárcova, Ernesto de la	2399
Cardiel, José	2004
Cardim, Fernão	955
Cardón, Arturo	3777
Cardona, Ruben	4013
Cardona, S. Adelberto de	449
Cardoso, Joaquim	956, 1215
Cardoza y Aragón, Luis	4176, 4324-4330, 4442, 4672
Carillo y Gariel, A.	477
Carmo, Henrique José do (neto)	1041
Carnegie Institute, Pittsburgh	3117
Carneiro, David A. de Silva	1042
Caro, Manuel Antonio	2676
Carpenter, Frank George	1669
Carranca y Trujillo, Camilo	2852
Carrasco Hermoza, Alberto	2130
Carreño, Alberto M.	1670-1671
Carreño, Mario	3868, 3873, 3876, 3878
Carillo y Gariel, Abelardo	477, 1930
Carson, R. D.	3745
Carson, William English	450
Carvalho, Afonso de	957
Carvalho, Flavio de	3515, 3615
Carvalho, José Leandro de	2613
Carvalho, Roberto Magno de	3562
Carvalho, Ronald de	108
Carvalho, Theófilo Feu de	1044-1047, 1246
Casanovas, Martí	4130
Casas, Ignacio	1668
Cassani, José	688
Cassou, Jean	3118, 4824
Castañeda, Tiburcio	1392
Castellanos, Abelardo	3890
Castellanos, Carlos A.	4778, 4851, 4853
Castellanos, J. Humberto R.	330a-331, 1537, 1542, 2830
Castellanos, Julio	4175, 4452, 4550, 4616, 4642
Castelnau, Francis de	2307
Castillo, Abel Romeo	3835
Castillo, Guillermo	4131
Castillo Ledón, Luis	477a, 2853
Castro, Alfonso	3831
Castro, Casimiro	2905
Castro, Fernando R. de	1393
Castro, Ignacio de	2038
Castro, Jorge de	3715

- Castro, Martha de 1394
 Castro, Sylvio Rangel de 109, 110
 Castro Santa-Anna, José 1584
 Catteriano, Mariano A. 556
 Catlin, Stanton 4166
 Cattaneo 795-795a
 Cavalleiro, H. 3694
 Cavestani, Julio 671
 Caviglia, Buenaventura 2252
 Caxiga y Rada, Augustín de la 1562
 Cayado, Enrique 1395-1397, 2805
 Caycedo y Florez, Fernando 260
 Céan Bermúdez, Juan Agustín 600, 651
 Centennial Commission 2298
 Centurión Herrera 537a
 Cervantes, Enrique A. 451-454a, 1674-1677,
 1889-1897, 1972, 4095, 4212
 Cervantes de Salazar, Francisco 1584a-1584b
 Céspedes, Carlos M. de 1398
 Ceuleneer, Adolf de 1931
 Chacón y Calvo, José María 639
 Chamberlain, Lieutenant 2449
 Charles, George 112, 958
 Charlevoix, Pierre François
 Xavier de 1444a, 1573, 2005-2007
 Charlot, Jean 367-368, 510, 2898, 4046, 4165,
 4167-4168, 4202, 4332-4336,
 4340, 4445, 4514, 4673
 Charton, Ernesto 2329
 Chase, Stuart 4213
 Chauvin, Jean 4337
 Chávez, Samuel 4105
 Chiabra Acosta, Alfredo 3171
 Chicago Art Institute 4169, 4214
 Chicago, World's Columbian Exposition,
 1893 2288
 Chile:
 Comisión chilena de cooperación
 intelectual 3765a
 Museo de bellas artes 218
 Museo de etnología y antropología
 de Chile 234
 Santiago de Chile
 Archidocese 1272c
 Servicio de turismo 3728
 Sociedad chilena de historia y geografía 1273a
 Universidad Católica de Chile 3759
 Universidad de Chile 3757-3758
 Universidad de Chile, Facultad de
 Bellas Artes 3791
 Christophersen, Alejandro 3086, 3388,
 4720a, 4862
 Church, Frederic E. 2331-2332
 Churchill, Awnsham 600a
 Churchill, John 600a
 Cisneros, Diego 1585
 Cisneros, Francisco 2828
 Cittadini, Tito 3434
 Clark, Mary Doris 2133
 Claude-Joseph 229-231
 Claudel, Paul 4168, 4340
 Claussell, Joaquín 2930
 Clavó, Pelegrín 2940
 Clemenceau, Georges 3141
 Cobo de Peralta, Bernabé 601, 2039
 Codesido, Julia 4755
 Coelho, Caetano da Costa 1212
 Coelho, Henrique (neto) 2603
 Cogniat, Raymond 5, 3046-3061, 3172,
 3350-3351, 3617-3618, 3832, 3882, 4132,
 4342, 4738, 4767, 4778, 4825-4828
 Coimbra, Gil 3482, 3484, 3485a
 Coleman, Laurence Vail 3142-3144
 College Art Association of America 4061
 Colmeiro 3357
 Colombia:
 Academia colombiana de historia 2777
 Academia nacional de bellas artes 239
 Bogotá, Cabillo 243
 Concejo municipal 3819'
 Sociedad de mejoras y ornato 258, 3814
 Escuela de bellas artes 244, 2773
 Museo nacional 245
 Salón anual de artistas colombianos 3800
 Universidad nacional de Colombia 3809-3810
 Ministerio de educación nacional 3800, 3808
 Colson, Jaime 4060
 Combe, Jacques 1216
 Comstock, Helen 1898
 Conangla Fontanillo, José 3866
 Concha, Andrés de la 1961
 Conder, Josiah 2308, 2450
 Congreso internacional de historia de
 América, *see* International congress of
 the history of America
 Congreso panamericano de arquitectos, *see*
 Panamerican congress of architects
 Constanso, Miguel 2945
 Constantine, Mildred 3094-3095
 Constanzi 818
 Contreras, Carlos 456, 4096-4097
 Convers Fonnegra, Carlos 1293
 Coppola, Horacio 84
 Coquiott, Gustave 4345
 Cordemoy, Camille de 2679
 Cordero, Juan 2936
 Córdova, Guillermo 3795
 Cordry, Donald Bush 4215-4216
 Cordry, Dorothy M. 4215-4216
 Coreal, Francisco 601g-601h
 Cornejo Franco, José 1679
 Corrêa, Armando Magalhães 204-205, 2650-2651
 Corrêa, Ernani 169
 Correa, Jorge E. 602
 Corrêa, José Augusto 113
 Corrêa, Roberto Alvim 3620
 Correa M., Esther 2174
 Cortázar, Roberto 245a
 Cortés, Antonio 1680-1681a, 1899
 Cortés Arteaga, Mariano 2254-2255
 Cortés Jullian, Ana 3761
 Cosío, José Gabriel 2134-2135
 Cosío Villegas, Daniel 4346
 Cossettini, Olga 3310
 Cossío del Pomar, Felipe 2225-2226, 4347-4350,
 4739-4742
 Costa, Claudio Manoel de 1051
 Costa, João Anyone 538, 3501
 Costa, João Craveiro 114
 Costa, João Zeferina da 2629, 2642

Costa, Lúcio	170, 183, 1052	Davin, Albert	2315c
Costa, Luís Xavier da	1217	De Bekker, L. J.	641
Costa, Luiz Edmundo da	960-962, 2451	Debret, Jean-Baptiste	2452-2453, 2487, 2611-2612
Costa, Nelson	115	Decain	2908
Costa Rica		Dediot y Recolin, Eugenio	292
Secretaría de educación pública	277	De Forest, Lockwood	1683
Coullaret Valera, Lorenzo	3028	Delamare, Alcibiades	1054
Cousiño Talavera, Luís	218	Delawarde, Jean Baptiste	1445
Couto, José Bernardo	368a	Delgado, Gerónimo	2109
Covarrubias, Miguel	417, 4164, 4170-4172, 4195, 4351-4351a, 4551	Delgado Rodas, Modesto	527a
Craven, Thomas	4352	Dellepiane, Antonio	3181a
Cravioto, Alfonso	467	Delpech, Adrien	2454
Crabotto, Mauricio	1053, 4800, 4829	Demaria, Bernabé	2407
Crémieux, Benjamin	4830-4831	De-Maria, Isidoro	2986, 3005
Crenshaw, Mary Mayo	737-738, 2214	Demersay, Alfred	2009
Crespo de la Serna, Jorge Juan	4047, 4061, 4353	Denis, Ferdinand	55, 2455, 2547
Crespo Gastelú, David	3484	Dennis, Frederick James	4217
Crevaux, Jules Nicolas	2309	Derby, Edward Henry Stanley	2311
Crowninshield, Frank	4171	Destruge, Camilo	1521
Cruls, Gastão	171	Detroit institute of arts	4358
Cruz, Martín de la	1932	Detroit. People's museum association	4522
Cuadra, José de la	3952	Devree, Howard	3119
Cuadrado, Arturo	3314	Días, Hércia	1195
Cuba:		Díaz, Daniel Alfredo	3800a
Academia de la historia de Cuba	1374	Díaz, Víctor Miguel	332-333, 1544
Academia de San Alejandro	2809, 2810	Díaz de León, Francisco	2899, 4174, 4179, 4183, 4194
Academia nacional de artes y letras	278, 297	Díaz de León, Jesús	2854
Comisión nacional de arqueología	3862	Díaz del Castillo, Bernal	1595a-1596
Comisión nacional de cooperación intelectual	3843	Díaz González, Argentino	3356
Havana, Ayuntamiento	1376	Dickerson, Albert I.	4359
Galería Lyceum	3876	Dickinson, Stirling	4210
Municipio	3847	Dickson, James	2496
Instituto nacional de artes plásticas	282, 3846	Dieste, Eduardo	4781
Cuesta, Jorge	4356-4357	Dieste, Rafael	3357
Cueto, Dolores	4277	Díez, Jorge A.	3954
Cueto, Germán	4695	Díez Barroso, Francisco	1597
Cueto i Guzmán, E.	2680	Díez de la Calle, Juan	602a-603
Cueva del Río, Roberto de la	4283, 4552, 4555	Díez de Medina, Fernando	3483b
Cuevas, J. A.	457	Díez Navarro, Luis	1692
Cuevas, José Luis	1682	Dindinger, Johannes	620
Cuevas, Mariano	369, 370-371, 1593a, 1923a	Dollero, Adolfo	4878
Cuevas Pabón, Víctor	3145a, 3484	Domeyko, Ignacio	2682
Cumplido, Ignacio	2902	Dominguez, Lorenzo	3796-3797
Cunha, Manoel da	1209	Dominguez Illanes, Tomás	1685
Cunha, Nóbrega da	3594	Dominican Republic:	
Curatella Manes, Pablo	3468	Departamento del estado	308
Currier, Charles Warren	3289	Secretaría de educación pública y bellas artes	3892-3893
Curtis, John P.	3546	Dominicis, Romano de	3778
Curtis, William Eleroy	2289	Domville-Fife, Charles W.	63a
Cyrano (<i>pseud.</i>)	4015	Donly, Eva Brooks	4219
		Dorado Chopitea, Carlos	3483c
		Doria, Luiz de Escagnolle	1056, 2456-2459, 2558-2560, 2605, 2652
D. D., R.	3795	Doruo-Soulastre	2834
Dallas museum of fine arts	6	Dos Passos, John	3867, 4366
Damásio, Antônio Joaquim	184	Dossick, Jesse J.	373
Da Ponte, Héctor	527a	Driesen, Ludwig	963
Darnet, Eugenio	4863	Dromundo, Baltasar	4367-4368
D'Arpi, Mario	372	Duane, William	2312
Davenport municipal art gallery	1933	Duarte, Augusto	2605
Davie, John Constanse	2310	Duarte, Paulo	3290, 3574-3575
Dávila Carson, Roberto	1276	Duff, Charles	3358
Dávila Padilla, Agustín	1594	Dunlop, Robert Glasgow	2334

Duque-Estrada, L. Gonzaga	2460, 3624	Estarico, Leonardo	3184, 3363-3364, 3450
Durán, Diego	1599	Esteva, Adalberto A.	1690
Durand-Brager, Jean-Baptiste-Henri	3012	Estevão, Carlos	117, 185
Duryea, Minga Pope	2137	Estol, Florencia	3868
Dutra, Antonio Padua	2638	Estrada, Genaro	374-375, 1577, 1580, 1934, 2919, 4196
Dutra, Miguel Archanjo Benicio de Anunciação	2545	Estrella Gutiérrez, Fermín	3577
Dutra e Melo, A. F.	1056a	Evangelina (<i>pseud.</i>)	4744
Duval, J. Guerra	116	Evans, Ernestine	4377-4380
Dwyer, Eileen	4369	Evans, Robert (<i>pseud.</i>)	4391
		Ewbank, Thomas	2462

E

E., G. W.	4370
E., L.	2892
Earle, Augustus	200
Eberlein, Harold D.	489, 494, 672
Echave, Balthasar de (el viejo)	1926, 1937
Echave y Assú, Francisco de	2041
Echebarne Bidart, Andrés	3018
Echeverría y Veytia, Mariano Fernández	1600
Eckhardt, Paul	1196
Eckhout, Albert	1211, 1236
Ecuador:	
Ministerio de educación pública	3926-3927
Oficina de información y propaganda	312
Quito	
Cabildo	1479a-1479h
Real audiencia	1479j
Edelman, Lilly	4371
Edwards, Arturo M.	2682
Edwards, Emily	4372-4373
Egas, Camilo	3970, 3973, 3984
Egleson, James D.	4374
Eiján, Samuel	603a
Eiriz Maglione, Eduardo	3182-3183
Eisler, M.	3745
Elizondo, Fidias	4690-4691
Elliott, L. E.	262, 2030
Elsner, Martin	4743
Emerson, William Ralph	7
Emmart, A. D.	3110
Emmart, Emily Walcott	1932
Encina, Juan de la	1900, 2855, 4375
Enciso, Jorge	1687-1688, 1753, 4220
Enders, Elizabeth Crump	4062
Engelbrecht, Jürgen	823
Engrácia, Júlio	1059-1060
Enrich, Francisco	1271
Enríquez B., Eliécer	313
Erskine, John	4376
Escalante y Colombres, Manuel de	1688a
Escalona y Aguero, Gaspar de	2042
Eschwege, Wilhelm Ludwig de	1249, 2461
Escobar, Matias	1601a-1601b
Escobar, Vicente	299, 1435-1436
Escontria, Alfredo	1689
Escuder, Ricardo	577, 4865
Escuti Orrego, Santiago	2682
Espalter, Mário Falcão	4866
España, José de	3362
Espejo Núñez, J. V.	2138
Espinheira, Ariosto	3576
Espinosa Bravo, Codoaldo Alberto	4709, 4723
Espinosa Caceda, Romano	4765-4766, 4769

F

F., L.	3366
Fabo del Corazón de María, Pedro	1342
Facón, Jorge	4746
Fader, Fernando	2383, 2393, 3375
Falcão, Edgard de Cerqueira	964
Falcini, Luis	3292
Faldi	3037
Famin, Stanislas Marie César	2315d
Farías y Alvarez del Castillo, Ixca	4221, 4382
Fariña Núñez, Eloy	824, 3451
Faro, F. (filho)	3556
Farrar, F. P.	2139
Fasolino, Nicolás	825
Faulkner, Ray	4222
Faure, Elie	4383-4384
Fazenda, José Vieira	965-966, 1063-1064
Feijóo, Bernardo Canal	3331
Felipe, León	1655
Feliú Cruz, Guillermo	2681
Ferguson, Erna	335
Fernandes, Annibal	1065
Fernández, Juan Patricio	2009a
Fernández, Justino	376, 480, 1602, 1691-1692, 1838, 2856, 2900-2901, 3631, 4066- 4070, 4099-4100, 4134, 4178, 4386
Fernández, León	1370-1370a
Fernández de Castro, José Antonio	2925
Fernández del Castillo, Francisco	377
Fernández Echeverría y Veytia, Mariano José, <i>see</i> Veytia, Mariano	
Fernández Guardia, Ricardo	1371
Fernández Ledesma, Enrique	1693, 2857, 2902-2902a, 2903
Fernández Ledesma, Gabriel	511, 2904, 4135, 4180, 4184, 4192, 4223-4226, 4387, 4616, 4685-4686
Fernández Ramos, Raimundo	826
Fernández, Rodella	2701
Fernandez Saldaña, José María	578-578a, 2256, 2392, 2987-2988, 3008-3013
Fernández Villa, Agustín	378
Fernández y Medina, Benjamín	579
Ferns de Zarácõdegui, Carmen	3833
Ferrari, Juan M.	4872
Ferraz, António Leôncio Pereira	1066-1067
Ferreira, Alexandre Rodrigues	1192
Ferreira, Athos, Damasceno	967
Ferreira, Eduardo	3014
Ferreira, José da Costa	1068
Ferreira, Lucy	3602
Ferreira, Vieira	118

Ferrer de M., Gabriel	379
Ferrero, Constancio	827
Ferrez, Marc	2606
Ferri, J. B.	3720
Feyjoo de Sosa, Miguel	2044
Fierens, Paul	3632
Fierros, Pancho	2086-2087, 2968, 2973, 2977
Figari, Pedro	4818, 4822, 4824-4825, 4828, 4830-4831, 4834, 4836-4838, 4840-4842, 4845, 4848-4849, 4855-4856, 4858
Figueredo, Aurelio de	2517
Figuroa, Pedro Pablo	209
Finot, Enrique	916-917
Fioravanti, José	3446, 3452a-3453, 3456-3457, 3469, 3473, 3475
Fioravanti, Octavoi	3464
Fleius, Henrique	2512, 2588
Fleius, Max	119, 120, 2583, 2608
Florence, Hercules	2584, 2589, 2590
Florencia, Francisco de	1545-1546, 1571, 1603-1604, 1935
Flores, Manuel Antonio de	1068a
Flores Aráoz, José	681a, 2140, 2969, 2981
Flores y Caamaño, Alfredo	1491a, 1522
Flower, W. P.	1694-1695
Fodor, Laszlo	121
Fonseca, Euclides	3503
Fonseca, Gondin da	122
Fonseca, Valentim da, <i>see</i> Silva, Valentim da Fonseca e	
Fontana Company, Mario Antonio	3249
Fontecilla Larraín, Arturo	1283
Forero, Manuel José	1343-1344
Forte, J. Mattoso Maia	1070
Fosalba, Rafael	753
Fossey, Mathieu de	2858-2859
Fraga, Lucilia	3641
França, Lauro	3633
Francés, José	3065-3065a, 3367, 3452a, 3778a
Franco, Afonso Arinos de Melo	968, 1248-1249
Franco y Ortega, Alonso	1604a
Franze, Johann	1070a
Frederick, M. C.	489a
Freeman, Joseph	4390-4391
Freiday, D.	4023
Freire, Laudelino	196-197, 2463, 2609
Freise, Frederico W.	3549
Freycinet, Louis Claude Desauls de	2464
Freyre, Gilberto	123, 131, 1071-1076, 2465, 3635-3636
Frézier, Amédée François	689, 690
Frias, Valentín F.	459
Fridman, Libertio	829, 2010-2013
Frond, Victor	2503
Frothingham, Alice Wilson	1900a
Fuente, Julio de la	4405a
Fuentes, Manuel Atanasio	2956-2957
Fuentes y Guzmán, Francisco Antonio de	1547-1548
Furlong Cardiff, Guillermo	691, 774, 830-831, 903, 1492, 2031, 2258-2259
Furst, Herbert	4071, 4406
Furst, Jorge M.	832
Fuss, Peter	124, 1077

G

Gabelantz, Hans von der	1936
Gabriel, Alexis de	2315e
Gage, Thomas	604-605
Gaibrois de Ballesteros, Mercedes	271
Galarza Durán, Pedro	4554
Galindo y Villa, Jesús	380, 478-478a, 1937
Galland, Georg	969
Gallenga, Antonio	2315f
Gallo, Eduardo L.	1605
Gallop, Rodney	380a, 4227
Galvão, Benjamin Franklin Ramiz	1078, 2466
Galvão, Rafael	3563
Gálvez, José	539, 2045-2046, 4734
Gamboa, Fernando	4402
Gancedo, Alejandro	4702
Gandía, Enrique de	833, 2351, 3189
Gante, Pablo C. de	381-382a, 1697-1698
Garage Costa Rica	1372
Garavito, Humberto	4021
Garay, Epifanio	522, 2786
Garay, Narciso	522
Garcés G., Jorge A.	1479-1479b, 1479d-1479e
García, Esteban	1605a
García, Genaro	1595a, 1681-1681a
García, José María	1698a
García, José Uriel	540-541, 834, 1990, 2047-2051, 2143-2148, 2228, 2232-2233, 4747
García, Juan C.	261-265, 1314-1316, 1345-1346
García A., J. Luis	1549
García Acevedo, Daniel	691a
García Aguero, Salvador	3845
García Aguirre, Pedro	1543
García Asocucha	1369
García Bravo, Alonso	1660
García Calderón, José	4710
García Calderón, Ventura	4017
García Calderón K., Manuel	2149
García Cubas, Antonio	1690, 2860, 2905
García de Arbolea, José	2794
García Granados, Rafael	383-386, 460, 1699-1700, 1901-1903, 1973
García Icazbalceta, Joaquín	386a, 1583e, 1611b, 1621a, 1638a, 1871
García Irigoyen, Manuel	2150
García Marota, Gabriel	4136, 4399, 4407-4408
García Nufiez, Armando	4297
García Preciat, José	1701-1702
García Samudio, Nicolás	1294
García y García, José Antonio	692
Gardiner, Fannie H.	635, 637, 642
Gardner, George	2467
Garí y Siu mell, José Antonio	605a
Garland, Alejandro	4711-4712
Garner, Bess Adams	4409
Garrison, George Richard	461, 1703
Gascó Contell, Emilio	3368
Gattorno, Antonio	3867, 3870, 3877
Gauguin, Paul	4739, 4741
Gauthier, León	2769
Gauthier, Maximilien	3502
Gavilán, Baltazar	2983
Gay, Claude	2709
Gaya, Ramón	2926

- Gayer, Jacob 309, 3908
 Geiger, John Lewis 2861
 Gelabert, José A. 302
 Gemelli Careri, Giovanni Francesco 606-607, 1606
 Gento Sanz, Benjamín 1465, 1493-1493a
 George, Waldemar 3453, 3637
 Geranio, Silvio S. 2260-2261, 3026
 Gerchunoff, Alberto 3767
 Gerini, Franco 3634
 Gerstäcker, Friedrich 2365
 Gerstmann, Robert 210, 3479
 Gervasoni 795-795a
 Giafferi, P. L. V. de 56
 Gibson, Hugh 186
 Gibson, Tomás 2391
 Giedion, S. 4101
 Giesecke, Albert A. 2050-2052
 Gil de Castro, José 2326-2330
 Gillet, Louis 10, 643
 Gilliam, Albert M. 2862
 Gillpatrick, Owen Wallace 1704
 Gilmore, J. 1446
 Giorgi, Luis 785
 Giraldo Jaramillo, Gabriel 236, 272-273, 743,
 745-746a, 1295, 1347-1348, 2769a,
 2783-2785, 2906, 3823
 Girard, Just (*pseud.*), *see* Roy, Just
 Jean Etienne
 Girardot, Augusto 2659
 Girón, Lázaro María 246, 1349, 1522a, 2774
 Giuria, Juan 580, 835, 930, 1079,
 1705, 2262-2264
 Glaser, Otto 1218
 Godofredo (filho) 970, 1080-1081
 Godoy Alcayaga, Lucila 3369a
 Góes, Inocencio 1015
 Goerlette, M. F. A. 3550
 Goitia, Francisco 4389, 4410, 4616, 4630
 Goldschmidt, Albrecht 3797
 Goldschmidt, Alfons 4411
 Goldsmith, Margaret O. 1706
 Gomes, Tapajós 3638-3639
 Gómez, José 1606a
 Gómez Campuzano, Ricardo 3823
 Gómez de la Serna, Ramón 4412-4413
 Gómez de Orozco, Federico 492a, 1607, 1707,
 1838, 1872-1874, 1941
 Gómez Haro, Eduardo 1938
 Gómez Jaramillo, Ignacio 2777, 3822, 3827,
 3830, 4137
 Gómez Morín, Manuel 4414
 Gómez Robledo, Antonio 4415
 Gómez Sicre, José 3871
 Gómez Zavala, Carlos C. 2152
 Gon, Cam., D. 4416
 Gonzáles Barcia Carballido y
 Zúñiga, Andrés 613b
 González, Francisco 4738
 González, Jesús B. 2927
 Gonzáles, Juan B. 836
 González, Juan Francisco 2745
 González, Miguel 1931a
 González, Pedro Angel 4890
 González, Rafael Ramón 4879
 González, Simón 2682
 González Acha, Carlos 837
 González Camarena, Jorge 4597
 González Dávila, Gil 608
 González de la Puente, Juan 1607a
 González Gamarra, Francisco 3069, 4728,
 4734, 4752
 González Garaño, Alejo B. 775, 777, 787, 789,
 2340-2342, 2352-2353, 2369
 2379, 2385, 2394-2397
 González Gutiérrez, Joaquín 274-275
 González Lanuzo, Eduardo 3370
 Gonzáles Lanuza de Bustinza, M. Eva 3371
 González Obregón, Luis 387-389, 1607b-1608,
 1690, 1708
 González Pondal, Raul H. 3190
 González Quijano, Arturo 1400
 González Roura, Octavio 3066
 González Suárez, Federico 1466-1467
 Goodrich, Lloyd 4417
 Gorivar, Nicolás Javier de 1482
 Gornés MacPherson, M. J. 589
 Gorospe Irala, Diego 1767
 Gorostiza, José 4418, 4471, 4616, 4687
 Gosselman, Karl August 2770-2770a
 Govantes, Evelio 1401, 1435
 Goycochea, Castilho 3503
 Gracia, Joaquín 775a
 Graciano, Clovis 3616, 3699
 Graham, John D. 4419
 Graham, Maria, *see* Callcott,
 Maria Graham
 Graham, Robert Bontine Cunninghame 2015
 Gramajo Gutiérrez, Alfredo 3423
 Grancsay, Stephen V. 1904
 Grand Jean de Montigny, Auguste Henri
 Victor 2571-2572, 2578
 Grant, Andrew 2468
 Grant, Frances R. 3145, 3642
 Grashof, Otto 2394
 Gray, Beryl 1991
 Greca, Alcides 3250, 3294
 Gregory, H. 4420
 Grenón, Juan P. 3015
 Grenón, Pedro 838-844, 904, 911
 Greslebin, Hector 844a, 3249
 Grez, Vicente 3779
 Greve, Ernesto 1277
 Griffin, Charles Carroll 11
 Griffin, Solomon Bulkley 2863
 Grijalva, Juan de 1608a-1609
 Grillo, Max 1321
 Groot, José Manuel 1351-1352
 Groschwitz, Gustave von 3316
 Gruening, Ernest Henry 4421
 Grupp, George W. 1317
 Guardia Berdecio, Roberto 3483
 Guatemala:
 Antigua, Museo colonial 1537
 Secretaría de educación pública 4024
 Secretaría de relaciones exteriores,
 National tourist committee 336
 Guerra, César 3852
 Guerra, Luis R. 1447
 Guerra Trigueiros, Alberto 1532-34, 4018-4019
 Guerreiro, Bartolomeu 1082

Guerrero Galván, Jesús	4185, 4327, 4399, 4439, 4539
Guido, Alfredo	3338, 3355, 3362, 3369
Guido, Angel	12-14, 50-53, 644-647, 692a, 709-717, 750, 819, 845, 918, 932-934, 1083, 1250-1252, 2154, 2234, 3251, 3253, 4228, 4422-4424
Guido, Angelo	127
Guijo, Gregorio Martín de	1609a
Guillobel, Joaquim Cândido	2635
Guillot-Muñoz, G.	4838
Guimarães, Argeu	128
Guimarães, Luiz (junior)	2610
Guimarães, Renato Alves	1253
Guirao, Ramón	3872-3875
Gusmão, Jesuino Francisco de Paula	1208, 1234
Guth, José	2359
Gutiérrez, Agustina	2682
Gutiérrez, Felipe S.	2787, 2864, 2928
Gutiérrez, Francisco	4060, 4326
Gutiérrez, Ricardo	2398-2400, 3191, 3374-3375
Gutiérrez, Xavier	4399
Gutiérrez Dávila, Julián	1709
Gutiérrez de Quintanilla, Emilio	15-16, 542, 2970, 4715
Guttero, Alfredo	3335
Guzmán, Nicolás	2683
Guzmán B., Francisco	2054, 2155
Guzmán de Rojas, Cecilio	3483a, 3484-3485, 3487

H

Hadfield, William	2313
Haefkens, J.	2335
Haenke, Thaddäus	2055, 2056
Hahn, Bolko von	846-847
Haigh, Samuel	2314
Haiti, Musée national	341a
Hale, Gardner	4425
Hall, George L.	2469
Hallam-Hipwell, Hermine	3376-3379
Halmar, Augusto d'	3145a, 3780, 4748
Halouze, Edouard	59
Hamblen, Emily S.	4426
Hamburg, Kunstverein	3730a
Hamilton, Francis	4749
Hanighen, Frank C.	4427
Hanke, Wande	2034
Harcourt, Raoul d'	2214a
Harnoncourt, René d'	353, 390-396, 4073, 4229-4232
Harrington, J. W.	673
Harth-Terré, Emiliano, <i>see</i> Harth-Terré, Emilio	
Harth-Terré, Emilio	565, 567-569, 648, 2057, 2156-2172, 2235-2238, 4717-4719
Hassaurek, F.	2826
Hastrel, Adolfo d'	2397-2398
Haswell, Harry	4303
Hawkins, Lawrence F.	4026a
Hazard, Samuel	2795-2796, 2824, 2835
Hebecquer, Facio	3330
Hedderich, José Antonio	3035
Hegemann, Werner	3254, 3255
Heimers, Lili	18

Hell, Heinz	3380
Heller, Karl Bartholomäus	2866
Hellman, Geoffrey T.	4428
Helm, MacKinley	4310, 4429-4430
Helms, Anton Zacharias	693-694
Hemingway, Ernest	3870, 3877
Henderson, James	2470
Henríquez Ureña, Pedro	4431
Hermosilla Alvarez, C.	3760
Hernández, Francisco Javier	608a
Hernández, Carlos	513
Hernández, Daniel	4715, 4744, 4756
Hernández, Juan	4686
Hernández, Pablo	1084, 2016
Hernández de Alba, Guillermo	247-248, 276, 1296-1297, 1318-1321, 1324
Hernández Díaz, J.	2215
Hernández Giro, Juan E.	283
Hernández Largaia, Hilarión	3256, 3294a
Hernández Roger, M. A.	1449
Herrán, Saturnino	2927, 2944
Herrera, Carlos María de	3006
Herrera, Jenaro E.	2173
Herrera, José de la Cruz	1992-1993
Herrera, Juan de	1731
Herrera, Mateo	1939
Herrera, Pablo	1523
Herrera Fritot, René	1402
Herrera Gray, Enriqueta	2174
Herrera MacLean, Carlos A.	4782, 4802-4803, 4839-4840
Herrero, Antonio	3381
Herring, Hubert C.	3065b
Hewes, Harry L.	4233
Heymann, Roberto	2611
Hidalgo, Luis	4204-4205, 4211, 4241, 4250, 4276, 4284
Hildebrandt, Eduardo	2644
Hill, S. S.	2290
Hilton, Ronald	19
Hispanic society of America	56a, 490-491, 3342, 3382
Hoffman, Israel	3454
Holanda, Sergio Buarque de	1085
Holdenlara	527a
Holms, M. B.	4234
Holton, Isaac F.	248a
Holway, Mary Gordon	1710
Honolulu academy of arts	4432
Honorato, Manuel da Costa	1086
Horn, Florence	3684
Hosmann, Roberto	3378
Hostos, Adolfo de	2240a
Howard, Richard Foster	21
Howe, Thomas Carr (jr.)	4085
Hoyos, Juan de Dios	4444
Hudson, Mary Worrall	1609b, 4235, 4265
Huerta, Efrain	4433
Huey, Laurence M.	1712
Hughes, Langston	3884
Humafia, Florencio	2682
Humboldt, Alexander von	2291
Hume, Edgar Erskine	1713
Humeres, Roberto	3775
Humeres Salas, Carlos	3753, 3781, 4138

466 • INDEX

Huneus Gana, Jorge	211	Jerves, Alfonso A.	1479e
Huntington, Florence	22	Jesuits	610-610g, 2017-2017a
Hurtado, Leopoldo	3384	Jewell, Edward Alden	3110, 3646, 4440
Hurtado Dianderas, H.	2175	Jiménez, Agustín	4670
Hutchinson, Hubbard	674	Jiménez, Guillermo	4441
Hutchinson, Thomas J.	2031a, 2315g, 2958	Jiménez, Max	3836, 3838
Huth, Hans	1197	Jiménez Borja, Arturo	4729
Huxley, Aldous	337, 397	Jiménez de la Espada, Marcos	601, 611

I

Ibáñez, Genaro	938
Ibáñez, Pedro María	249
Ibarra, Gregorio	2371
Ibarra, J. de J.	4434
Ibarra Samanez, Teófilo	2216-2218
Icaro (<i>pseud.</i>)	2059
Iduarte, Andres	4435
Iglesias, Fernando	1551
Iglesias, Valentin	1524-1526
Iguifiz, Juan B.	1715, 1874a, 1875a
Iniesta Vexarano, Ildefonso	1733
Inman, Samuel Guy	3385
Instituto Bach, Lima	4436
International business machines corporation	3096-3100, 3104, 3122-3127, 4771
International congress of the history of America, II, Buenos Aires 1937	601f, 609a
International eucharistic congress	695
International telephone and telegraph corporation	398
Iraizoz, Antonio	3848
Iriarte, Exiquio	2911
Irigoyen Duprat, Eduardo	770
Isabelle, Arsène	2315, 2354
Islas García, Luis	2929
Ismailovitch, Dimitri	3602, 3636
Isola, Alberico	2372a
Ituarte, Manuel M.	462
Iturralde de Chinel, Luis de	3484
Iturriarria, Jorge Fernando	462a
Izaguirre Ispizua, Bernardino	2061
Izcue, Elena	4724, 4731, 4754
Izcue, Luis de	2177
Izcue, Victoria	4731
Izquierdo, María	4300, 4500, 4565, 4643

J

Jaboatão, Antônio de Santa Maria	1090
Jachamowitz, Alberto	2176, 4725, 4750-4751
Jacobsen, Jerome V.	1611
Jaeger, Luiz Gonzaga	1091
Jaen Morente, Antonion	1494
Jaimes, Julio L.	919
Jaimes Repide, Julio B.	850
James, Concha Romero	23-27
James, Jessie	2633
James, Preston E.	3551a
James, Willie	2633
Jaramillo-Trajara, Isabel de	4737
Jardim, Luis	1219-1220
Jarry, Gastón	3396
Jáuregui Rosquellas, Alfredo	935
Jenkins, J. F.	1298, 1716

K

K., G.	3386b
K., F. L.	3387
Kahle, Katherine M.	1906, 4236
Kahlo, Frida	4308, 4517, 4661
Kain, Ronald Stuart	2836
Kamps, Norman H.	492
Kaspar, Godofredo	2265
Kauffmann, Henri	3595
Kaye, Rebecca	4697-4698
Keeble, Frank H. G.	1468
Kelemen, Pál	1564, 1718
Kelly, Celso	2612, 3504, 3578
Kelsey, Albert	1719
Kelsey, Vera	129-130, 338
Kendrick, A. F.	1299, 2219, 2222a
Kent, Rockwell	3683
Key Ayala, S.	3036
Keyes, Frances Parkinson	59a
Kidder, Daniel Parish	2471-2474
Kilham, Walter H.	1720-1721
Kimball, C. P.	1988, 1994-1996, 2001
Kimball, Flaccus	4504
King, Alexander	4669
Kingman, Eduardo	3936, 3980-3981
Kirkpatrick, Malcolm	3257, 3552, 4804
Kirstein, Lincoln	4445
Kistler, Aline	3101
Kitagawa, Tamiji	4139
Kitzinger, Alexandre Max	973
Klumb, Henry	2475
Knight, Emerson	1722, 1974
Koch, F. J.	1975
Kochnitzky, Léon	649, 920, 1094, 2063
Koebel, W. H.	2018
Koseritz, Carlos von	2476
Kondori, José	692a, 750, 918
Koster, Henry	2477
Krarup-Nielsen, Aage	4237
Kronfuss, Juan	851-852

L

L., F.	2971
Labarbinais, Le Gentil de	696
Labastille, I. G.	1196
Labat, Jean Baptiste	754-754a

Labatut, A.	1095	Leguía, Jorge Guillermo.....	2064-2066
La Baume, Louis.....	1723	Leicht, Hugo.....	463
La Caille, Abbé de.....	1096	Leighton, Frederic W.....	4450
Lacalle, Alonso Ernesto.....	853	Leitão, C. de Melo.....	2479, 2480
Lacerda, Carlos.....	3647	Leitão, Joaquim.....	2481
Lacombe, Lourenço L.....	1097	Leite, Aureliano.....	1100
La Condomine, Charles Marie de.....	1469-1470	Leite, Serafim.....	975-977
Ladrière, J. Craig.....	4446	Leite, Vicente.....	3608, 3623, 3639
Laemmert, Edouard von.....	2562a-2563	Lellis, Carlindo.....	2482
La Farge, Oliver.....	4030	Lemos, Pedro J.....	1565, 4031, 4240
Lafond de Lurcy, Gabriel.....	27a-27b	Le Moyne, Auguste.....	2292
Lagarto, Luis.....	1925	Lenz, Hans.....	492a
Lago, Roberto.....	4238	León, Francisco de P.....	493
Lagos, Alberto.....	3444	León, Jeanne de.....	2820
La Habana, <i>see</i> Havana.....		León, Miguel T.....	1471
Lamadrid, Lázaro.....	757	León, N.....	1581
La Madrid Vázquez de Aldana, Antonio de.....	2959	León, Nicolás.....	1875a, 1940a
Lamaute, Emmanuel.....	341	León D., Pedro.....	3972
Lamar, Humberto.....	1403	León Pinelo, Antonio de.....	613-613b
Lamborn, Robert Henry.....	1940	Leonard, Irving Albert.....	1906a
Lamego, Alberto.....	974, 1098	Leonhardt, Carlos.....	776, 855-856
Lampérez y Romea, Vicente.....	650	L'Epine, Ernest Louis.....	2797
Landaeta Rosales, Manuel.....	2273, 2280-2281	Lerena Acevedo, Paul.....	3388
Landaluze, Victor Patricio.....	299, 2819	Léry, Jean de.....	978-979
Landgren, Marchal E.....	3128	Lescano Abella, Mario.....	2806
Lange, Francisco Curt.....	3485	Lessa, Ribeiro de.....	1198
Lange, Henry.....	2478	Letelier, Jorge.....	3731, 3762, 3768-3769, 3782
Lanz, Pedro P.....	3455-3456	Leudo, Coriolano.....	2781, 2786
Laplante, Eduardo.....	2813	Levasseur, E.....	2483
La Plaza, Román de.....	3029	Levene, Ricardo.....	789, 857, 858-859, 3273
Laprade, André.....	3457, 3878	Levillier, Roberto.....	2067
Larco Herrera, Rafael.....	544	Lewisohn, Sam A.....	4451
Lardé, Zélie.....	4007	Liaño Pacheco, Ana María.....	1724
La-Hitte.....	3794	Lima, Augusto de (junior) 980, 1101, 1254-1256	
Larkin, Oliver W.....	4447	Lima, Corrêa.....	2502
Laroche, Ernesto.....	581, 2989, 4854	Lima, Jorge de.....	3643, 3649-3650, 3656
Laroche, Fernando.....	4841	Lima, Marianno de.....	2633
Larrañaga, Bruno José de.....	2947	Lima, Manuel de Oliveira.....	172
Larrea, Carlos Manuel de.....	324	Linares, Abel.....	2798
Lascano Abella, Mário.....	2819	Linares Málaga, Fausto.....	2179
Lascano González, Antonio.....	854	Linati, C.....	2870
Laso, Francisco.....	2969-2970, 2972, 2980-2981	Lindsay, Forbes.....	1997
Lassalle, Edmundo.....	27	Linhares, Mário.....	3651
Lasso, Ignacio.....	3960-3062	Lino, Raul.....	173
Latcham, Ricardo E.....	227, 234	Lippé, Joseph A.....	2871
Latif, Miran M. de Barros.....	1099	Lira, Armando.....	3732, 3752, 3754, 3783, 3791, 4879-4880, 4884, 4888-4891
Latorre, Guillermo.....	3964	Lira, Miguel N.....	4452
Latrobe, Charles Joseph.....	2868	Lira, Pedro.....	29, 212-213, 237, 2682-2684 2747-2749, 3784
Lavachery, H.....	4239	Lisbôa, Manuel Francisco.....	1117, 1135
Lavalle, José Antonio de.....	2063a, 2959a, 2972	Livi, José.....	3027
Lavalle, Juan B. de.....	2219, 2973	Lisbôa, Antônio Francisco (Aleijadinho).....	692a, 750, 1238-1241, 1244-1246, 1248-1254, 1256-1258, 1260-1261, 1264-1268, 2461
Lavalle y Arias de Saavedra, José Antonio de.....	2178	Lisbôa, Cristóvão de.....	1230
Laverrière, J.....	1690	Lizárraga, Reginaldo de.....	697-699
Lazo, Agustín.....	4104, 4291, 4355-4356, 4448-4449, 4616, 4638, 4645	Llaguno y Amirola, Eugenio.....	651
Leal, Fernando.....	3802, 4182, 4388, 4402, 4624	Llaverías, Federico.....	1450
Leão, Josias.....	3683	Llerena, José Alfredo.....	1495-1496, 3909, 3937, 3995
Leclercq, Jules Joseph.....	2869	Lobo, A. A. de Souza.....	2577
Ledig, Elizabeth Lineback.....	4730	Lohmann Villena, Guillermo.....	2071
Ledru, André Pierre.....	572a	Loizaga, Ludovico L.....	4869
Le Duc, Alberto.....	1753		
Lee, Bertram T.....	2067b		
Lee de Muñoz Marín, Muna.....	573		

- L'Olivies, Allard 522
 Long, Edward T. 1726
 López, Cándido 2400, 2403, 2425
 López, Lázaro 1907
 López Contrera, Eleazar 2180
 López de Arenas, Diego 652-653
 López de Herrera, Alonso 1954
 López de Mesa, Luis 250
 López López, Felipe 2933
 López Malo, Rafael 2934, 4453
 López Martínez, Celestino 613c
 López Naguil, Gregorio 3326, 3372
 Lorenzana y Butrón, Francisco Antonio 1611a
 Los Angeles museum 3129
 Losada, Jorge A. 3836
 Lozada, J. Rodolfo 1976
 Lozano, David 2959a
 Lozano, Norberto V. 1300
 Lozano, Pedro 2018a
 Lozano Mouján, José María 70-71, 583, 736, 3389
 Lozoya, Juan Contreras y López
 de Ayala 613d-614
 Luccock, John 2484
 Lucía, Fidel de 3402
 Lucio, Rafael 1940b
 Lyon, George F. 2872
- M**
- MacCann, William 71b-71c
 Macédo, Epaminondas de 1102
 Macédo, Joaquim Manuel de 2485, 2613-2614
 Macédo y Arbeu, Eduardo 1727
 MacGregor, Luis 385-386, 1728
 Machado, Annibal M. 3653
 Machado, Antonio 1103
 Machado, Brito 1104
 Machado, Lourival Gomes 3505, 3654
 Macias, Raúl 1405-1406
 MacLean y Estenós, Roberto 546, 2960
 Macleod, C. 3837
 Macy, R. H., & Co. 399
 Mafra, João Maximiano 2657
 Magalhães, Basílio de 1257
 Magalhães, Raymundo (júnior) 3655-3656
 Magaña, Mardonio 4065, 4688, 4692
 Magellan (*pseud*) 4768, 4842
 Maggiorotti, Leone Andrea 654
 Maia, Francisco Prestes 3553
 Maillefert, Alfredo 1729
 Maillefert, E. G. 4454
 Maiti, M. 4006
 Maitland, Francis J. G. 214
 Major, Howard 1428
 Málaga Grenet, Julio 2979
 Malanca, José 3416
 Maldonado, Máximo Carlos 3439, 3466
 Maldonado, Pedro 1972
 Mallet, Matilde Obarrio 1998
 Mañach, Jorge 303, 3390
 Mandeville, C. 2682
 Mandiola, Francisco Javier 1290
 Manero, Vicente F. 2948
 Manila, Manuel 2898
- Mann, Hans 758-766
 Mann, Wilhelm 3071, 3733
 Manning, Isaac A. 1323
 Manrique, Pedro Carlos 2787, 2935
 Mansfield, Charles Blackford 2486
 Mantovani, Juan 3192-3193
 Manuel, Victor 3881
 Marcelin, Frédéric 2837-2838
 Marco Dorta, Enrique 1730-1733, 2180a
 Marcos Angrelo, Daniel 3311
 Marden, Luis 400-401, 4032
 María y Campos, Armando 2910
 Mariano, José (filho) 982, 1106-1115, 1199,
 1258-1260, 2487-2488, 2654
 Maribona, Armando R. 304, 3072, 3849
 Marins, J. 2355
 Mariscal, Federico E. 402, 464, 1655,
 1734-1736a, 4105, 4140
 Mariscal, Nicolás 403, 465
 Maritorea, Román 2270
 Markham, Clements Robert 2961
 Márques, Xavier 1116
 Marquez de la Plata, Fernando 1284-1285
 Marquez Miranda, Fernando 860-861, 905,
 1908, 2220
 Márquez Tapia, Ricardo 325
 Marquina, Ignacio 1737
 Marquis 3694
 Marroquí, J. M. 404
 Martí, José 2821, 2852, 2873, 2925
 Martí, Mariano 2273a
 Martin, Percy Falcke 4713
 Martin de Moussy, Jean
 Antoine Victor 84a, 2952a
 Martín Pastor, Eduardo 570-571
 Martínez, Alfonso 1738
 Martínez, Santiago 2181
 Martínez Compañón, Baltasar Jaime 2103
 Martínez Gallardo 4675
 Martínez Granados, Enrique 3194
 Martínez Inclán, Pedro 53, 1404, 3854
 Martínez Sobral, Enrique 2831
 Martínez y Martínez, Enrique 305
 Martino, Eduardo de 2392, 2412
 Martius, C. F. P. 2540-2542
 Martins, Judite 1117, 1261
 Martins, Luis 2615-2616, 3506, 3657-3658
 Martins, Maria 3718, 3721, 3726
 Mason, R. H. 2874
 Mata, Andrés de 1687
 Mata y Reyes, Miguel 2933
 Mather, Frank Jewett 4456
 Mathus Hoyos, Alejandro 72
 Matovelle, José Julio 1472
 Matta, Francisco de Paulo 2685
 Matte, Regina 2682
 Mattos, Anibal 983-986a, 1118-1119
 Maturana, Victor 1271a
 Maucclair, Camille 3365
 Maudslay, Alfred P. 1596, 2336
 Maudslay, Anne Cary 2336
 Maura, Sônia 3659-3660
 Mawe, John 2489
 Maximilian, emperor of Mexico 2490-2491

Maxwell, Perriton	4752	Inspección general de monumentos	
May, Florence Lewis	56a-56b	artísticos	1751
Maya, Rafael	3824	Instituto nacional de antropología e	
Mayall, R. Newton	1429	historia	417, 1610, 1753
Mayerhofer, Lucas	3564	Mexico City	
Maza, Aquiles	1405-1406	Ayuntamiento	1745
Maza, Francisco de la	405, 1739, 2949	Cabildo	1612b
Mazihcatzin, Nicolás Faustino	1941	Galería de arte mexicano	4469-4470
Mazo, Marcelino del	3260	Galería de arte y decoración	3102
Mazza, Raúl	3195	Ministerio de instrucción pública y	
Mazzini, Giuseppe	3770	bellas artes	1754
McAndrew, John	4458	Museo nacional de arqueología, historia	
McGill, Esther	4242-4244	y etnografía	1613b, 1942
McKinney, Roland J.	3130	Secretaría de educación pública	4106, 4142,
McNeil, Paul	2073	4379, 4395	
Mead, Charles W.	59b	Secretaría de hacienda y crédito	
Meade, Joaquín	406	público	1749, 1755
Means, Philip Ainsworth 699a, 2220a, 2231, 4731		Secretaría de relaciones exteriores	4074
Mechlin, Leila	3110	Universidad nacional	1977
Medeiros, Bianor de	3661	Universidad nacional, Galería	
Medel M., José V.	1740-1743	de arte	3802, 4471
Medina, José Toribio	59c, 232a, 675-676, 733,	Mexico, Ecclesiastical province	1613a
	1272, 1286-1287, 1301,	Mexico, Viceroyalty	1613c-1614
	1553, 1876-1876a, 2210	Meyendorff, Kondrattii Egorovich	700
Meirelles, Cecília	3579	Mezzer, Rodolfo	4843
Meirelles, Victor	2627, 2637	Miahle, Federico	2814
Mejía Restrepo, Luis	1354	Michaelsen, Arnaldo	1324-1325
Mejía Vides, José	4012	Michel, André	32
Meléndez, Concha	547	Michigan, University, Institute of Latin-	
Meléndez, Juan	2182	American studies	33
Meléndez, Simón	1355	Michigan, University, William L.	
Melida y Alinari, José Ramón	31	Clements library	1877
Melo, Mário	1120	Micolta, Vicente	2482
Mena, Ramón	407, 1876b	Middendorf, E. W.	2962
Méndez, Leopoldo	4177, 4185	Mideros, Victor M.	3947, 3979
Méndez Casal, Antonio	3131, 3391, 3459	Miguel, Mariano	3879
Méndez Plancarte, Gabriel	1909	Miguel Arcanjo da Anunciação	986b
Mendiburu, Manuel de	2074-2075	Miguez, Armando	3662
Mendieta, Gerónimo de	1611b	Millán, María Delia	2221
Mendieta y Núñez, Lucio	466	Miller, Louise Fenton	60
Mendizábal, Miguel O. de	495	Milliet, Sergio	2452, 2618, 3506a,
Menéndez Menéndez, José	467	3596, 3663-3669	
Mendonça, Manuel	2296	Minnigerode, C. Powell	3721
Mendoza Vélez, Jorge	3801	Miri, Hector F.	3392-3393
Menéndez, Carlos R.	1636	Miró Quesada Sosa, Aurelio	2076, 2229, 4714
Menezes, José Joaquim Viegas de	1194	Mistral, Gabriela (<i>pseud.</i>), see Godoy	
Mera, Juan León	1527	Alcayaga, Lucila	
Merediz, José A.	3368	Moats, Leone	412
Mérida, Carlos	408, 4033, 4042-4052, 4073,	Mochi, Juan, see Mochi, Giovanni	
	4141, 4193, 4245, 4324, 4344,	Mochi, Giovanni	2682, 2715
	4393-4402, 4460-4463, 4616	Modotti, Tina	4671, 4677
Merino	2970	Molengraaff, Cornelia Gerlings	987
Merino, Ignacio	2982	Molina, Ernesto	2682
Merlin, María de las Mercedes	2799-2801	Molina, Felix C.	4473
Merry del Val y Zulueta, Alfonso	3409	Molina Campos, F.	3380, 3390
Merzbacher, L.	862	Molina Enriquez, Renado	4076, 4248, 4474
Methfessel, Adolfo	2388	Molins, Wenceslao Jaime	921
Mexico		Moncada, Balthasar de	2183
Academia nacional de San Carlos	1612, 2935a	Monferini, Juan M.	863
Archivo general de la nación	1612a	Monge, Celiano	1497
Departamento del trabajo	1613	Monnier, Marcel	2315a
Dirección de monumentos coloniales 1746-1748		Monroe, Harriet	4475
Dirección general de bienes nacionales	1749	Monroy, J. A.	4548
Dirección general de las bellas artes	1750	Monroy, Joel L.	1498-1500
Escuela nacional preparatoria	4379, 4397	Monsanto, Antonio Edmundo	4885

Montaño, Jorge	4476
Monteagudo, Antonio M.	574
Monte Carmelo, Jesuino do (padre), <i>see</i> Gusmão, Jesuino Francisco de Paula	
Monteiro, Jonathas da Costa Rêgo	1121
Monteiro, M.	3617
Monteiro, Vicente do Rêgo	1222
Montenegro, Manuel	4477
Montenegro, Roberto	417, 2937-2938, 3326, 4189-4191, 4196-4197, 4214a, 4249, 4392, 4402, 4404, 4478, 4524, 4525, 4556, 4579, 4584, 4595, 4616
Montero Bustamente, Raúl	4844, 4854
Montes de Oca, José G.	1614a, 1978-1979, 4143
Montes y Bradley, R. E.	3199
Montserrat, Andrès	4845
Monvoisin, Raymond	2387, 2389, 2682, 2714
Moore, Hazel I.	4250, 4479
Moores, Guillermo H.	87
Mora, Domingo	3026
Moraes, Alexandre José de Mello (filho)	2493, 3722
Morales, Leonardo	293, 1407, 2807
Morales Macchiavello, Carlos	2184-2185
Moreau, Clément	3427
Moreau, Louis Auguste	2444, 2581
Moreau de Saint-Méry, M. L. E.	1450a- 1450b, 1573a
Morel, Carlos	2340, 2353, 2376, 2396, 2408
Morelet, Arthur	2336a-2336b
Morelos Zapién, Rafael	415
Moreno Sánchez, Manuel	4480
Moreno Villa, José	1614b
Moretti, Cayetano	4805
Morfi, Juan Agustín de	1614c-1615
Morley, Grace L. McCann, <i>see also</i> San Francisco, Golden Gate 1939, San Fran- cisco, Golden Gate 1940	3132-3133
Morris, Bernice T.	1910
Morrow, Elizabeth	1756
Moscoco, Luis	3965
Mota Padilla, Matías de la	1616-1616a
Motolinia (Toribio de Benevente)	1617-1617b
Moura, A.	2565
Mugaburu, Francisco de	2077-2078
Mugaburu, Josephe de	2077-2078
Mugieruza Otaño, Pedro	3028
Mújica Lainez, Manuel	3333
Müller, Christiano	1122
Müller, Wilhelm	60a
Mumford, Lewis	4481
Muñoz, Joaquín	339
Muñoz, Luis Enrique	3746
Muñoz G., A.	1757, 4109
Muñoz M., L.	3747
Muñoz Martínez, Donatila	2186
Muñoz Olave, Reinaldo	1278
Muratori, Lodovico Antonio	2020-2021
Murgel, Angelo A.	175
Murici, Andrade	3670
Muriel, Domingo	2022
Murillo, Gerardo	474, 1570, 1758-1761, 1943, 1980, 4080, 4201, 4252-4254, 4486-4489
Muro Orejón, Antonio	1762
Mutis, José Celestino	745-746

N

Nadal Mora, Vicente	34
Nagel, Carlos I.	2682
National committee of the United States of America on international intellectual cooperation	11
Naumburg, Margaret	3074
Navallón, Sebastián C.	481
Navarra, Raúl	3507
Navarra, Ruben	2495, 3671
Navarrete, Horacio	416
Navarro, José Gabriel	36, 314-315, 614a, 618, 655-656a, 1473-1478, 1501-1513, 1528
Navarro, Saul de	3584, 3672
Navarro Aceves, Salvador	3075
Navarro Monzó, Julio	3076
Navas E., Juan de Dios	316, 1529
Naylor, Blanche	4034
Naylor, Douglas O.	3723
Nebbia, Ugo	1763
Nelson, Edna Deu Pree	548
New York, Anderson galleries	317
New York, Metropolitan museum of art ..	496
New York, Museum of modern art ..	417, 3105, 3673, 4492-4494
New York, Riverside museum	3077-3078
New York, World's fair, 1939	3674
Newhall, Beatrice	222
Newton, A. P.	604
Newton, Juan Manuel	3294a
Nicolle, Edward	2496
Nieuhof, Johan	1125
Nigoul, Victor	3439
Nigra, Clemente da Silva	1126
Niles, Blair	549
Nirdlinger, Virginia	4495
Niteroi, Museu Antônio Parreiras	2619
Nivelle, Juan de	2686
Nóbrega, Manuel da	1127
Noel, Martin S.	86, 630, 640, 656b-657, 701, 718-726, 759-760, 765-766, 865, 906, 1279, 2079, 2187-2190, 3087, 3259, 3263
Nordenskiöld, Erland	187, 3146
Normandy, Charles	2620
North, Jessica N.	497-498
Norton, Edward J.	4703
Norton, Luiz	2497
Novo, Salvador	4145-4146, 4255
Novoa, María del Rosario	3887
Nucete-Sardi, José	588, 590, 3037
Núñez, Estuardo	4753
Núñez Borda, Luis	3819
Núñez del Prado, Marina	3488-3490
Núñez y Domínguez, José de Jesús	418, 1618
Nussbaum, Mark E.	4256
Nuttall, Zelia	658, 1618a, 1765, 1911, 4257

O

Obee, Frederic Albion	2875
Ober, Frederick A.	63b
O'Bourke, Juan E.	468
Obregón Santacilia, Carlos	4117-4118, 4497
O'Brien, Howard Vincent	4498

Ocampo, Maria Luisa	4688a
Ocaranza, Fernando	1619-1619a, 1637, 1766
Ochoa, Juan	3264
Odriozola, Manuel de	727, 2080
Oehlke, Hedda	3150a
Oglesby, Catherine	3106, 4258
O'Gorman, Cecil Crawford	4499
O'Gorman, Edmundo	1684, 1768, 1878-1879
O'Gorman, Juan	4094, 4098, 4101, 4111, 4115, 4121
Ojea, Hernando	1619b
Olaguibel, Juan F.	4148-4150
Olano, Antonino	1326
Olga-Mary	3629
Olivarcs, José de	2336c
Oliveres Iriarte, Bernardo	1944
Oliveira, Luis Camilo de (neto)	1202
Oliveira, Mário Pessoa de	133
Oliver, Maria Rosa	3225
Olivier, Ernesto Luis	907
Omiste, Modesto	922
O'Neale, Lila M.	4035
Ontañón, Eduardo de	1770
Opazo, Jorge	3793
Oramas, Luis R.	2274
Orbigny, Alcide Dessalines d'	2293-2295, 2316
Ordóñez, José	1805
Oribe, Aquiles B.	4810
Orosco, E.	1263
Orosco, Germán	3485a
Orozco, José Clemente	4151, 4187, 4198-4200, 4296, 4301, 4304-4305, 4317, 4319, 4328-4329, 4334-4335, 4341, 4357, 4359, 4374, 4386, 4397-4398, 4402, 4415, 4417, 4419, 4425-4426, 4437, 4440, 4442, 4449, 4484, 4494, 4496- 4497, 4501-4510, 4536-4538, 4542, 4549, 4598, 4608, 4611, 4614, 4616- 4617, 4625, 4629, 4634, 4641, 4646, 4666-4667
Orozco y Berra, Manuel	1690, 1771
Orozco Romero, Carlos	4167, 4194, 4313, 4331, 4354, 4460, 4523, 4546, 4616
Orrego Luco, Luis	215, 3755
Orrego Vicuña, Eugenio	7455
Ortega, Alfredo	266
Ortega, Ethel	2191
Ortega, J. M.	2682
Ortega, Joaquín	4081
Ortega, Pascual	2682
Ortega Ricaurte, Daniel	267, 1327
Ortells, Antonio	869
Ortiz, Juan	1878, 2241
Ortiz, Nicolás	251
Ortiz de Zárate, Ramón	2081
Ortiz Monasterio, Luis	4687, 4689
Ortiz Restrepo, Carlos	3825
Osborne, John	2295a
Osborne, Lilly de Jongh	338, 3153, 4025, 4036-4039
Osir, Paulo Rossi	3596
Osorio, Adrián	4668
Osorio, Luis F.	1302
Ospina, Eduardo	3818a
Ossandon Guzmán, Carlos	3785

P

P., A.	1772
P., W.	1203
Pach, Walter	4082-4083, 4259, 4511-4516
Pacheco, Armando	3508
Pacheco, Armando Oscar	3894
Pacheco, Juan de M.	514
Pacheco, Máximo	4399, 4403, 4448, 4483, 4618-4619
Páez, J. Roberto	3996
Paez Courvel, Luis Eduardo	1356-1357
Pagano, José León	75-76, 2343, 2358, 3405-3406
Paine, Francis F.	1773, 4260-4261, 4492
Pajuela, A. M.	2082
Palacio y B., Luis del Refugio de	1774
Palacios, Emmanuel	499
Palacios, Enrique Juan	420, 1775-1776
Paleos, Alberto	2359
Palleja, José Miguel	3014
Palliére, Armand Julien	2636
Palliére, Jean Léon	2318, 2341, 2398, 2424
Palm, Erwin Walter	1451-1452
Palma, Angélica	2974-2975
Palma, Edith	552
Palma, Ricardo	2083-2084
Palmatary, Helen C.	188
Palomino de Castro y Velasco, Acisclo Antonio	615-615a
Panamá, Comisión para la participación en la Exposición ibero-americana, Seville, 1929-1930	523-524
Pan American congress of architects	659
Pan American housing congress	3088
Pan American union	37, 57, 3489
Paolera, Carlos M. della	84b, 3265
Papin, William Booth	1723
Paraguay:	
Museo nacional de bellas artes	526
Asunción, Oficina municipal de turismo	527
Páramo, Santiago	2788
Pardo de Tavera, Félix	3449, 3452
Pardo Tovar, Andrés	3803
Paredes, Augusto	530
Paredes, Mariano	4195a
Paredes, Rosa S.	2192
Parejas, Francisco	1578
Paris, A. J.	189

- Paris, Exposition universelle internationale, 1889 340
 Paris, Exposition universelle, 1900 2976a
 Paris, Musée du jeu de paume 3469
 Paris, Musée national du Luxembourg 3409
 Parish, Woodbine 2319
 Parker, Howard 4052, 4519-4520
 Parker, William Belmont 4756
 Parra H., Fernando 1777
 Parrabère, Arnaldo Pedro 531
 Parreiras, Antônio 2619, 3638, 3640, 3677
 Parson, Elsie Clews 58, 4262
 Paso y Troncosco, Francisco del 1601, 1619d
 Pascual Ayllon, Fernando 3401
 Passos, Zoroastro Vianna 991
 Patiño Ixtolinque, Pedro 2915
 Patrón, Pablo 2067a, 2085-2087
 Paula e Silva, Francisco de 992
 Payró, Julio E. 76a, 3206-3210, 3410-3412, 3470
 Payró, Roberto J. 4847
 Páz, Agustín 1787
 Paz, Ezequiel N. 2296
 Paz, Julián 616
 Paz, Mariano 1868
 Paz y Miño, Germania 421-422
 Paz, Perez 4399
 Paz-Soldán, Juan Pedro 4715
 Peabody, Henry Greenwood 1778
 Pederneiras, Raúl 3509
 Pedone, Antonio 3405
 Pedrosa, Heitor 1264
 Pedroza, Cónego A. Xavier 1128
 Pedroza, Raul 134
 Pellegrini, Carlos E. 2339, 2352, 2374a, 2376, 2401-2402, 2410, 2414, 2422-2423
 Pelluer, Cámara 4521
 Peña, Alberto 3864
 Pena, Antonio 4870
 Peña, Enrique 871
 Peña Prado, Juan M. 2088
 Peñafiel, Antonio 424, 500, 1620, 2893
 Penalva A., P. 521
 Penalva, Gastão 1265
 Penichi Sierra, Alejandro 469
 Pennsylvania academy of the fine arts 3880
 Pepper, Annette 4152
 Peralta y Barnuevo, Pedro de 2089
 Peretti, J. 2567, 2621
 Pereyrs, Simon 1963
 Pérez Barradas, Rafael 4820
 Pérez-Beato, Manuel 294, 1409-1411
 Pérez Cisneros, Guy 3881
 Pérez Concha, Jorge 1479, 1530
 Pérez de Rivas, Andrés 1621
 Pérez del Castillo, Manuel 4806
 Pérez Martínez, Héctor 4523
 Pérez Montero, Carlos 2994
 Pérez Q., Ulpiano 1531
 Pérez Salazar, Francisco 482, 1880, 1946
 Pérez Valenzuela, Pedro 1566
 Pérez Valiente de Moctezuma, Antonio. 77, 702, 740, 872-873, 1912, 2222, 3266, 3413-3416
 Pérez-Verdía, Benito Javier 1779
 Pereza 3914
 Pernety, Antoine Joseph 2245-2246
 Perotti, José 3771
 Perovani, José 2817
 Peru
 Cuzco, Cabildo 2040
 Lima
 Concejo provincial 2068
 Lima, Cabildo 2067a-2067b
 Museo de historia nacional 544a
 Sociedad Entre-nous 2981
 Peru, Viceroyalty 2090-2092
 Pessoa, Paula 176
 Pettoruti, Emilio 3211, 3307, 3339, 3363-3364, 3381, 3414, 3417, 3418, 3424, 3428, 3433
 Petucio, Augusto 1780
 Pfothenhauer, J. 2022a
 Philadelphia, Centennial exhibition, 1876. 2686a
 Phillips, Henry Albert 4263
 Picchia, Menotti del 135
 Pichardo, Bernardo 1453
 Picón-Salas, Mariano 2681, 2710, 4892
 Pierard, Louis 426
 Pierrot, George F. 4522
 Pijoan, Joseph 660
 Pilcher, L. F. 2840-2841
 Pillado, José Antonio 874
 Pillement, Georges 3089, 4849
 Pimentel, Jenny, *see* Borba, Jenny
 Pimentel de
 Pineda, Juan de 1554
 Pinheiro, Francisco Manoel Chaves 2600
 Pinho, José Wanderley de Araujo 3586
 Pinilla Jiménez, P. J. 1358
 Pinto, Alfredo Moreira 2568
 Pinto, Antonio de Silva 2498
 Pinto, Ernesto 4850
 Pio, Fernando 993, 1129-1132
 Piqueras Catoli, Manuel 4721
 Pires, Heliodoro 1266
 Pisano, Natalio J. 770
 Pitskhe, Evelyn A. 1982
 Piza, Antonio de Toledo 1133-1134
 Pizano Obregón, José María 268
 Pizano Restrepo, Roberto 271, 1359-1360, 3820-3821, 3824-3825, 3829
 Plancarte y Navarrete, Francisco 1607a
 Planchart, Enrique 3038
 Plant, James L. 4526
 Plaza, Nicanor 2682
 Poirier, Eduardo 216-217
 Polar, Jorge 556
 Polley, George H. 616a
 Poma de Ayala, Felipe Huamán 617
 Pomar, Juan Bautista 1621a
 Pomes, Mathilde 597, 649
 Pompa y Pompa, Antonio 427
 Ponce 2682
 Ponce, Nicolas 1574
 Pons, François Raymond Joseph de... 3031-3033
 Pons Muzzo, Gustavo 2193
 Pontes, R. de Sida Silva 995
 Pontual, Maria de Lourdes 1137
 Poore, C. G. 4527
 Popenoe, Dorothy Hughes 1567
 Poradi, Edmundo 4867

Porcacchi da Castiglione, Thomaso.....	617a
Porras Barrenechea, Raúl.....	557
Porras Troconis, Gabriel.....	1328
Portal, Magda.....	3421
Portal y Espinosa, Ismael.....	2093, 2977
Portela Lagos, Margarita.....	3321
Porter, Katherine Anne.....	4264
Portinari, Cândido.....	3600, 3603, 3605, 3609- 3612, 3620, 3628, 3631, 3643, 3646, 3652, 3655, 3660, 3670, 3673-3674, 3679-3686, 3690- 3691, 3696, 3703-3704
Pôrto Alegre, Manuel de Araújo.....	135a-136, 198, 1137a-1137b, 2498a, 2579- 2580, 2622, 2640, 2658a
Posada, Eduardo.....	252
Posada, José Guadalupe.....	2896-2897, 2906, 2909, 2913a, 2916
Post, Frans.....	200, 943-945, 1216, 1229, 1231-1233
Pradeau, Alberto Francisco.....	1913
Prat, André.....	1138
Prat Echaurren, Alfredo.....	3748
Prati, Edmundo.....	3019, 3027, 4852, 4875
Prebisch, Alberto.....	84
Prentice, Robert R.....	3548
Prete, Juan del.....	3429
Price, C. M.....	4113
Prieto, Julio.....	1949
Prieto, Valerio.....	1949, 1950
Prieto Souza, L.....	4114
Primoli, Juan Bautista.....	795-795a
Prins, Enrique.....	3471
Pronsato, Domingo.....	3417
Puccinelli, Dorothy.....	4365, 4530
Puelma, Luis F.....	2682
Puelma Silva, Ezequiel A.....	3736
Puente, Miguel Angel.....	2194
Pueyrredón, Prilidiano P.....	2343, 2405, 2413, 2415-2416, 2425
Puyó, Amado.....	3451

Q

Quelle, Otto.....	734, 1223
Querino, Manuel.....	138, 1224-1225, 2569, 3514
Quesada, Manuel.....	1536, 2272
Quesada, Vicente G.....	877-882, 2978, 3334
Quiñones, Horacio.....	4531
Quinquela Martín, Benito.....	3350, 3365, 3371, 3385, 3387, 3392-3393, 3438
Quintero y de Atauri, Pelayo.....	677
Quirós, Cesáreo Bernaldo de.....	3342, 3358, 3360, 3382-3383, 3408-3409, 3420, 3440
Quispez Asín, Carlos.....	3065a, 4748

R

R., G.....	4785
R., J. M.....	4153
Rabelo, José Maria Jacinto.....	2558
Radiconcini, Giacomo.....	326
Radiguet, Maximilien René.....	2320, 2962a
Ragni, Hector.....	4786
Raine, Alice L.....	532

Rainsford, Marcus.....	2842
Ramírez, Octavio.....	3686-3687
Ramírez, Serafín.....	2802
Ramírez Aparicio, Manuel.....	470
Ramírez Figueroa, Augusto.....	2195
Ramis Togores R.....	3422
Ramos, Argeu.....	2623
Ramos, Roberto.....	1781
Ramos, Samuel.....	4195, 4532-4533
Ramos Blanco, Teodoro.....	3884
Ramos Martínez, Alfredo.....	4146, 4153a, 4599, 4601
Ramsey, Leonidas Willing.....	1782
Rançonier, Jacques.....	60b
Rangel, Nicolás.....	407
Rango, Friedrich Ludwig von.....	2499
Ranzini, Felisberto.....	996
Ratto, Héctor R.....	883-884, 2247, 2412
Ravenet, Juan.....	2247
Ravignani, Emilio.....	908
Rawson, Benjamin Franklin.....	2382, 2409
Raygada, Carlos.....	558, 2979-2980, 3737, 4535, 4757-4762
Raymond, Wayte.....	37a, 60c-60d, 63c-63d
Rea, Alonso de la.....	1622-1623
Read, Benjamin Maurice.....	617b
Real academia hispano americana de cien- cias y artes, Madrid.....	38
Real, Regina Monteiro.....	3587
Rebêlo, Maria Jacinto.....	2566
Rebordão, Herculano.....	3688
Reed, Alma.....	4536-4538
Reeves, Ruth.....	4034
Reid, William A.....	61
Reis, Almeida.....	2658, 3722
Reis, Artur, César Ferreira.....	1139
Reis, Cândido Caetano de Almeida.....	2652-2653
Reis, José de Sousa.....	1140
Remesal, Antonio de.....	1555, 1785-1785b
René-Moreno, Gabriel.....	922a
Renjifo, Roberto.....	233
Restone.....	4853
Restrepo, Félix.....	2788
Restrepo Alvarez, Gonzalo.....	269
Restrepo Riveros, J.....	1329
Revilla, Manuel G.....	1624, 1787, 1951, 2940
Revueltas, Fermín.....	4065, 4270, 4385, 4402, 4474
Reyes, Alfonso.....	4540
Reyes, Antonio de los.....	1625
Reyes, Victor M.....	4154
Reyes, Pérez.....	4399
Reyes Vicuña, Tomás.....	3749
Reynolds, D.....	4268
Reynolds, Jeremiah N.....	2094-2095
Reza, Jorge de la.....	3484
Rhodes, Webb.....	3691
Ribeiro, Fléxa.....	199, 206, 1267, 2500-2502, 2587, 2624-2631, 2656, 3516-3517, 3692-3694
Ribeiro, Joaquim.....	998
Ribeiro, Paulo Antunes.....	3551
Ribeiro, Rosalvo Alexandrino de Caldas.....	2604, 2630, 2634
Ribeiro-Couto, R.....	1142
Ribeyrolles, Charles.....	2503-2504

Ricard, Robert	1788	Rocha, José Joaquim da	1224
Richardson, Edgar P.	4522, 4541	Rocha, Severiano de Campos	1143
Richert, Gertrud	3214, 3738	Rocher, Louis	2658a
Richon-Brunet, R.	2687, 3739	Rocuant, Miguel Luis	238, 3790
	3786-3788, 3791	Rodas C., Ovidio	4026
Richter, Friedrich Wilhelm	2023	Rodas N., Flavio	4026
Richter, Paul Emil	1226	Ridig, Laura	3798
Rico, Miguel Angel	1789	Rodrigues, José Honorio	998
Riganelli, Augustin	3459	Rodriguez, Alonso	639, 1762
Riggs, Arthur Stanley	3319, 4542	Rodriguez, Carlos	3935, 3937, 3976
Riley, Beach	4116	Rodriguez, Elias	3359
Riley, Marcene	4269	Rodriguez, Juan	1568
Rinaldini, Julio	886, 910, 2360, 2414-2415, 3320, 3423, 3789, 4855	Rodriguez, Guillermo	4815, 4846
Rincón Gallardo, Carlos	2921	Rodriguez, Juan	1555a
Rio Branco, J. M. da Silva Paranhos	2505	Rodriguez, Lorenzo	1647, 1757
Rio de Janeiro, Exposição nacional, 1875	2507	Rodriguez Acevedo, José	3828
Rio de Janeiro, Exposição nacional, 1908	3518	Rodriguez Alconedo, José Luis	2949
Rios, Adolfo Morales de los	3723	Rodriguez C., Rafael Lucas	3839
Rios, Adolfo Morales de los (filho)	2571-2572	Rodriguez Cámpora, Eduardo	770
Rios Arce, Francisco R. de los	1790	Rodriguez Castell, Esteban	295, 3858
Rios Pagaza, Carlos	2096	Rodriguez Etchart, Severo	2386
Riou, E.	2438	Rodriguez Lozano, Manuel	1977, 3827, 4129, 4155, 4290, 4342, 4455, 4540, 4586, 4616, 4637
Ripamonte y Toledo, Carlos P.	3215	Rodriguez Luna, A.	4176
Riva Palacios, Vicente	428-429	Rodriguez Orgaz, Mariano	471, 4626
Riva-Agüero, José de la	559, 2097, 2196	Rodriguez Ruiz, Francisco	3835
Rivadeneira, Gonzalo	1480	Rogo, Elsa	4158, 4587
Rivas, Guillermo	431, 4195a, 4270, 4543-4556, 4690-4691	Roig de Leuchsenring, Emilio	286-287, 1376-1377, 1412-1413
Rivera, Arturo	3034	Rojas, Juan de	1889, 1897
Rivera, Diego	515-519, 2913a, 2916, 4094, 4098, 4117-4118, 4155-4157, 4186, 4213, 4233, 4294-4295, 4298- 4299, 4303, 4309, 4311, 4315, 4321, 4323, 4343, 4345, 4352, 4358, 4360- 4366, 4370, 4372, 4375-4377, 4379- 4381, 4384, 4390, 4393, 4398, 4401, 4405-4407, 4411-4414, 4420, 4423, 4427-4428, 4431-4432, 4443, 4446-4447, 4450-4451, 4456, 4459. 4466-4467, 4472, 4475, 4477, 4482, 4485, 4490, 4491-4493, 4513, 4516- 4519, 4521-4522, 4527-4530, 4532- 4533, 4541-4542, 4557-4584, 4589, 4594, 4596, 4607, 4613, 4616, 4620, 4622-4623, 4632-4633, 4635, 4640, 4644, 4647-4648, 4650-4651, 4654, 4656-4657a, 4659-4660, 4663-4664, 4677, 4692-4693	Rojas, Cristobal	3035
Rivera, Frida Kahlo, <i>see</i> Kahlo, Frida		Rojas, Ricardo	39, 40
Rivière, Ernest M.	660a	Rojas, Ulises	1330, 1331
Rivière, George Henri	3772	Rojas Garcidueñas, José	1791
Rix-Proa	887	Rojas Gómez, Roberto	270, 1332
Roa Urzua, Luis	1273	Román (hermanos)	3765
Roberto, Marcelo	3555, 3561, 3567	Román Rojas, Samuel	3799
Roberto, Milton	3555, 3561	Romeike, H.	1627
Roberts, Orlando W.	2950	Romeike, Henriette	505
Roberts, W.	200	Romero, Carlos A.	699, 2211
Robertson, John Parrish	2953	Romero, José	479
Robertson, William P.	2953	Romero, Sylvio	141
Robinson, Ione	4585	Romero Brest, Jorge	94, 2416, 3217, 3424-3425, 4787
Robles, Antonio de	1626	Romero de Terreros y Vinent, Manuel	481, 500a, 1628-1631, 1792-1801, 1880a, 1914-1918, 1952-1955, 1983, 2941
Robles Rivera, Armando	2751	Romero Flores, Jesús	1956
Roch, Barón de	3216	Romoli, Kathleen	253
Rocho, Augusto da	92-93	Rónai, Paulo	142
		Rondano, Herminio Héctor	3321, 3426
		Ronge, Raymond	4856
		Roosevelt, André	1515
		Roquet, Salvador	1802
		Roquette-Pinto, E.	4704-4705
		Rosa, Alejandro	56c
		Rosa, Antonio María de la	432
		Rosa, José Nicolás de la	1333
		Rosa, Moisés de la	254, 1334
		Rosas, Ignacio	4547
		Rosé, Manuel	2997
		Rosell, Lauro E.	1803
		Rosenfeld, Paul	3696, 4589
		Rosenthal, Mario	4009-4010

Rossi, Alberto M.	3341
Rossi, Attilio	2417, 3220a, 3221-3224, 3322, 3427-3430
Rossi de Montelera, Napoleone	61a
Rotta, Vicente R.	3267
Rouira Soler, José	288
Röwer, Basilio	1144
Roy, Just Jean Etienne	2877
Rozo, Dario	1335-1336
Rozo, Rómulo	3832-3834
Rubens, Carlos	143-145, 151, 2512, 2588, 2632-2634, 2658, 3519, 3590
Rubim, Rezende	1145
Rubio, Ozias S.	255
Rubio Mafié, Jorge Ignacio	1804
Ruelas, Julio	4188
Rugendas, Johann Moritz	2328, 2342, 2406, 2420, 2513-2514, 2536, 2785
Rugendas, Juan Mauricio, <i>see</i> Rugendas, Johann Moritz	
Ruiz, Antonio	4544, 4616, 4627
Ruiz, Guillermo	3065a, 4063, 4124, 4685, 4688a, 4693
Ruiz de Montoya, Antonio	2024
Ruiz Moreno, Anibal	2024a
Rumazo González, José	1479f-1479g, 3979
Rush, W. S.	4591
Rustay, George W.	461, 1703
Ruvalcaba, J. Melquiádes	1984

S

S., C. A. dos	2515-2521, 3520
Sabogal, José	4706, 4735-4736, 4743, 4747, 4753, 4757
Saco, Carmen	4767-4768
Sacotto Arias, Augusto	3980
Sáenz, Justo P.	2380
Sáenz Peña, C. Muzio	2325, 3472
Saez, Carlos Federico	2995
Sagrario, Monacillo del	1985
Sahagún, Bernardino de	1632-1634a
Saia, Luiz	1146
St. Leroy, Herminia	95
Saint-Adolphe, J. C. R. Milliet de	2522
Saint-Foix, Olivier Claude Augustin Poullain	2990
Saint-Gaudens, Homer	3134-3136
St. Louis, Louisiana purchase exposition, 1904	2296a, 2361
Saint-Hilaire, Augustin François César de	2523-2531
Sala, Rafael	501
Salas, Tito	594, 4893-4894
Salazar, Rosendo	4434, 4588, 4592
Salazar, Toño	3323
Saldaña Retamar, Reginaldo de la Cruz	888
Saldanha, F. F.	3547
Salgado, Antonio	1516
Salinas Cossio, G.	2981
Salinger, Jehanne Biétry	3486
Sampaio, Antônio Borges	1147
Samper, Dario	3828
Samper Ortega, Daniel	256-257, 3819, 3821, 3829
Samudio, Juan	527a
San Antonio, Juan de	661
San Cristóval, Evaristo	2063a, 2198
San Francisco, Marqués de, <i>see</i> Romero de Terreros y Vinent, Manuel	
San Francisco, California palace of the Legion of honor	4323
San Francisco, Golden Gate international exposition, 1939-1940, Department of fine arts	3148, 3153, 4085, 4593
San Francisco museum of art	4594
San Francisco, Panama-Pacific interna- tional exposition, 1915	3137-3138, 3431
San Juan, V. de	4003
San Martín, Cosmé	2683, 2753
San Martín, Xavier	4595
San Vicente, L.	1518
Sánchez, Luis Anibal	1517
Sánchez, Tomás David	2682
Sánchez Ascona, J.	4197
Sánchez Canton, Francisco Xavier	1957
Sánchez de Fuentes, Eugenio	289, 2822-2823
Sánchez Felipe	588
Sánchez Flores, Antonio	4485, 4596
Sánchez Fogarty, F.	4119, 4597
Sánchez Galque, Adrián	1528
Sánchez Gutiérrez, Edmundo	4598
Sánchez Labrador, José	2025
Sandoval, Pablo de Jesús	1805
Sangirardi (junior)	3699-3702
Sanín Cano, B.	1361-1362
Sant'Ana, Nuto	1149-1150, 2536
Sant'Anna, Francisco	178
Santa Barbara cemetery association	4599
Santa Colona Brandsen, Federico	3309
Santa Cruz, Alonso de	1882
Santa Cruz, Domingo	3756
Santa Cruz y Espejo, Francisco Javier Eugenio de	1481
Santa María, Agostinho de	1148
Santa María, Andrés de	2783
Santa Rosa, Tomás	147, 201, 3532
Santiago, Haydée	3651, 3662
Santiago, Manuel	3633, 3651, 3662
Santiago, Miguel de	746a, 1521-1527, 1530
Santiago, Ramón de	3023
Santiago Vitoreira, Cipriano	4790-4791
Santiago de Chile, Exposición interna- cional de bellas artes, 1910	3149
Santiago de Chile, Exposición interna- cional de Chile, 1875-1876	2687a
Santibáñez Salcedo, Alberto	2199
Santo, Francisco A. de	3386b, 4733
Santo Adolfo, D. de (<i>pseud.</i>), <i>see</i> Milliet, Sergio	
Santos, Francisco Márques dos	189, 1194, 1204, 1227, 2532-2534, 2594-2596, 2635-2636
Santos, Gustavo	2789, 3813
Santos, Joaquim Felício dos	2535
Santos, José de Almeida	1205
Santos, Lúcio José dos	1152
Santos, M. Vila-Nova	1153
Santos, Manuel Mesquita dos	1154

Santos, Noronha	1155-1156	Silva, Manuel Francisco Dias da	152
Santoyo, Matias	4457, 4552	Silva, Oscar Pereira da	2638
São Paio, Rangel de	2637	Silva, P. da	3713
São Paulo, Feira nacional de indústrias	3534	Silva, Romão de	2641
Saravia, Atanasio G.	1806-1807	Silva, Valentim da Fonseca e	1206, 1242-1243, 1259-1260, 2613
Sariñana, Isidoro	1635	Silva-Negra, Clemente Maria da	1206
Sartorio, Aristide	41, 319, 1507, 2117	Silveira, Hemetrio José Velloso de	1157
Sartoris, Alberto	3433	Silveira, Tasso de	1158
Sartorius, Christian	2878-2879	Sinzig, Pedro	1159
Savoie, Paul	3487	Siqueira, Luiz	2642, 2659
Schauinsland, Peter	3229-3230	Siqueira, Paulo Alves de	2643
Schenone, Héctor	912	Siqueiros, David, <i>see</i> Alfaro Siqueiros, David	
Schetelig, Lorenzo Orellano	1808	Sirio, Alejandro	3413
Schiaffino, Eduardo	78, 2418	Sitwell, Sacheverell	664-665
Schlander, Fr.	3568	Skinner, Joseph	2097a, 2103a
Schlappriz, L.	2492	Smith, Antonio	2682
Schmeckeblie, Laurence E.	4085a, 4198	Smith, Robert C.	33, 43, 153, 1160- 1165, 1229-1232, 3139, 3684, 3703-3707
Schmidt, Margot	560	Smith, Susan	4272
Schmidtmeier, Peter	2688	Smith college museum of art, Northampton	4604-4605
Schoenrich, Otto	310	Smith-Miller, Theodore	3151
Scholes, France V.	1636	Smyth, W.	2955
Schottelius, Justus W.	1479c, 1637	Soares, Antônio	2573
Scheuder, Jan	3962	Soares, Luiz Pedro de Souza	3601, 3604, 3708
Schubert, Otto	662-663	Sociedad española de amigos del arte	618
Schuyler, Montgomery	296, 446, 574a, 1809, 4122	Sodré, Alcindo	2539
Schwarz, H. F.	2331-2332	Solá, Miguel	619, 727a, 791
Schweizer, Rosaura	3474	Solano, Armando	3981
Scliar	3647	Soldi, Raul	3412
Seares, M. Urmy	4601	Soledade, Eusebio da	1225, 1237
Seade, Felipe	4832	Solórzano Pereira, Juan de	619a-619c
Searle, Juan	2744	Somerscales, Tomás	2682, 2712
Secchi, Eduardo	1280-1281	Soriano, Juan	4626
Sedano, Francisco	1810	Sosa, Jesualdo	4159
Seelinger, Helios	3624	Sosa, Juan B.	2000
Segall, Lasar	3502, 3632, 3637, 3648, 3665, 3702, 3705-3706	Soto, Antonio	4857
Segura, Juan José	4595, 4606	Soto Hall, Máximo	1373
Seidler, Karl Friedrich Gustav	2537-2538	Soto y Sagarra, Luis de	306, 3885, 3888
Seijo, Carlos	2266-2268, 2271	Sotomayor, Antonio	3103
Seler, Eduardo	1634	Sousa, Gabriel Soares	999, 1000-1001
Selva, Roberto de la	4694, 4696-4698	Sousa-Leão, Joaquim (filho)	1166, 1232a, 2598, 2644
Semprum, J.	591, 3040-3042	Southey, Thomas	63e
Senets, Rodolfo	2362	Souto, Luiz Felipe Vieira	1167
Senna, Terra de	149	Souto Maior, Pedro	1233
Seoane, Luis	3322	Souza, A. Loureiro	1168
Sepp von Reinegg, Anton	703a	Souza, Francisco Bernardino de	1169
Sequeira, David	4700	Spain: Madrid, Museo arqueológico nacional	2919
Serpa, Enrique	1414	Ministerio de fomento	619d
Serra, Daniel	3869, 3872, 3875, 3880	Ministerio de trabajo y previsión	619e
Serrano, Luis G.	1919	Seville, Exposición iberoamericana, 1929-1930	42
Serrano y Sanz, Manuel	697, 2282a	Spalding, Walter	179, 1170
Severo, Ricardo	150	Spence, Lewis	4086
Sevirichi, Atilio	2200	Spicer, Dorothy Gladys	3107
Sforza, César	3460	Spika, Jorge Raúl	80, 3435
Sherwell, Guillermo	4602-4603, 4893-4894	Spilimbergo, Lino	3384
Showalter, William Joseph	224, 561	Spinden, Herbert	684, 4700
Sibellino, Antonio	3450	Spix, Johann Baptist von	2540-2542
Sicre, Juan José	3882, 3885, 3889	Sposo, Luis	4600
Siguenza y Góngora, Carlos de	1638		
Silva, A. G. Pereira da	2640		
Silva, Francisco D.	2682		
Silva, Helena Vieira da	3649		
Silva, Leonardo	3537, 3538		
Silva, M. Nogueira da	151, 3539-3540		

Spratling, William P.	433, 1811-1813, 4087, 4273-4274, 4607-4608
Squier, Ephraim G.	2951, 2963
Starace, Giulio	3724
Starr, Frederick	483-483a, 2880
Staub, Walther	425
Steinen, Karl von den	190-191a
Stephens, John L.	2337-2338, 2881-2882
Steuart, John	2771
Stevenson, William Bennet	2322
Stewart, Charles Samuel	2543
Stewart, Dorothy N.	1986
Stites, Raymond S.	4609
Strand, Paul	4678
Streit, Robert	620
Suardo, Juan Antonio	2098
Suárez, Ricardo	2984
Suárez Longoria, S.	4275
Subercaseaux, Pedro	2750
Subercaseaux Vicuña, Ramón	3788
Subirán, Ramón	3325, 3345
Subervielle, Jules	4858
Suri, Tomás de	1602
Sustaita, Francisco A.	1814
Sutcliffe, Thomas	2332a
Sweeney, J. J.	4610
Swinburn, E.	2682
Syracuse museum of fine arts	3104
Szenes, Mme. Arpad	3649

T

T., P.	2752
Tablada, José Juan	434, 501a-502, 1815, 2883-2884, 2943, 4088- 4090, 4276, 4612-4615
Talamón, Gastón O.	4763
Talbot, Cornelia Brackenridge	62, 3436, 3476-3478
Tamariz de Carmona, Antonio	1816
Tamarén y Romeral, Pedro	1817
Tamayo, Joaquín	1363
Tamayo, Rufino	4344, 4348-4349, 4387, 4402, 4435, 4476, 4520, 4590, 4616
Tarsila, <i>see</i> Amaral, Tarsila do	
Tasso, Torcuato	3448
Taullard, Alfredo	81, 742, 890
Taunay, Adrien Aimé	2601
Taunay, Afonso de Escragnoille	159, 1002-1005, 1171-1173, 1234, 2544-2545, 2589-2590, 2645-2647
Taunay, Auguste Marie	2601
Taunay, Carlos Augusto	2546
Taunay, Félix Emile	2601
Taunay, Hippolyte	2547
Taunay, Nicolas Antoine	2601, 2645, 2647
Taunay, Nicolau Antônio, <i>see</i> Taunay, Nicolas Antoine	
Taylor, Carlos Chatworthy Wood	2713
Teall, Gardner	503
Techo, Nicolás del	704-706
Teigen, Peter	2201
Teixeira, Osvaldo	3543, 3687-3688
Teja Zabre, Alfonso	472
Tejada, Leonardo	3931, 3982

Telles Junior, Jeromymo José	2622
Téllez Girón y Beaufort, Mariano	1957a
Tello, Antonio	1638a
Tembleque, Francisco	1685
Temple, Edmond	2964
Tenti, Pedro	3445
Ternaux-Compans, Henri	56d
Terralla y Landa, Esteban de	2982
Terrazas Valdez, Alberto	1819
Terry, Adrian R.	2297
Terry, T. Philip	435
Teruz, Orlando	3650
Teschauer, Carlos	1174
Texidor, Felipe	484
Thieme, Ulrich	45
Thomasson, David	4876
Thompson, George Alexander	2832-2833
Thompson, Waddy	2885
Thomsen, Thomas	1236
Tibiricá, Ruy W.	3597
Tietze, Hans	4199, 4617
Tizón y Bueno, Ricardo	2099
Tobar y Tobar, Martín	3038
Toesca y Richi, Joaquín	708, 1282
Toledo Museum of Art	621
Tollenare, L. F.	2548
Tolsa, Manuel	1689, 1821, 2946
Tommasini, Gabriel	892
Toor, Frances	436, 2913a, 4160, 4278-4281, 4393-4402, 4465, 4618-4619, 4622
Toribio de Benevente, <i>see</i> Motolinía (Toribio de Benevente)	
Tornero, Carlos	219
Tornero, Ricardo S.	2689
Toro, Alfonso	485, 2886
Toro Toro, Roberto	1282
Torras, Aurora de Pietro	3376
Torre, Guillermo de la	3437, 4847
Torre, Josefa Muriel de la	1822
Torre, José María de la	290
Torre Revello, José	630, 667-668, 678, 728-729, 748, 781-783, 2190
Torres, Bernardo de	707
Torres, Edith Magarinos	3711-3712
Torres, Heloisa Alberto	192
Torres, João	1175, 2574
Torres Bodet, Jaime	1823, 4620
Torres Bollo, Diego de	2100
Torres-García, Joaquín	4786, 4792-4797, 4823, 4847, 4850, 4859
Torres Lanzas, Pedro	669, 730-732, 755, 1824
Torres Méndez, Ramón	2780, 2785
Toscano, Salvador	473, 1572, 1825, 2917
Tosto, Pablo	3463
Touring club italiano	82, 533, 584
Touring club peruano	562
Toussaint, Manuel	54, 417, 437-439, 474, 486, 939, 1570, 1639, 1655, 1749- 1750, 1804, 1825a-1838, 1881- 1884, 1958-1966, 1977, 2202, 2918, 2944, 3093, 4179
Travada, Vicente	2101
Traven, B.	1839
Travieso, Carlos	2269, 3028
Trend, John Brande	1840

478 • INDEX

Tresguerras, Francisco Eduardo	1693, 1711, 1727, 1782, 1792
Trinidad Basurto, J.	440
Trindade, Raymundo Octávio da	1177
Tristan y Moscozo, Flore Celestine Thérèse Henriette	2965
Troiani, Troiano	3204
Trollope, Anthony	2338a
Troncoso de la Concha, M. de J.	1454
Tschudi, Johann Jakob von	2322a, 2966-2967
Tulio, Marco	3238
Tuyru-Tupak, Juan Tomás	2233
Tuyú	2391

U

U., J. G.	2894
Udaondo, Enrique	83-83a, 893-897
Ugarte, Juan Manuel	4623
Ugarteche, Félix de	89
Ulloa, Antonio de	611a-612
Unanue, Joseph Hipólito	2053a
United States: Puerto Rico reconstruction administration	575
Urbino, S. de	1415-1420, 1430, 2808, 3889
Urdaneta, Alberto	246, 1364, 2766, 2769a, 2772, 2775-2776
Uriarte, José Eugenio de	56e
Urruchúa, Demetrio	3412
Urteaga, María	4748
Urqueta y Pineres, José	1337
Uruguay: Asociación de arte constructivo	4776- 4777, 4817
Comisión nacional de bellas artes	3024, 4779, 4798, 4860
Dirección de arquitectura	586
Instituto histórico y geográfico	4808
Montevideo, Comisión municipal de cultura	4783
Sociedad de arquitectos del Uruguay ..	4813
Uruguay, Comisión en la Exposición uni- versal de París, 1867	2991
Uslar Pietri, Arturo	592-593
Utrera, Cipriano de	1455-1456, 2283

V

Vaca, Agustín J.	1519
Vacano, Max Joseph von	940
Valbuena, Bernardo de	1841-1842
Valcárcel, Luis E.	2203
Valderrama, Rafael de	1421
Valdés, Rodrigo de	2204
Valença, Alberto	3713
Valencia, María	4764
Valente, Oswaldo	1237
Valentine, Uffington	1885
Valenzuela, Alfredo	3776
Valenzuela, Eduardo	1485
Valenzuela Llanos, Alberto	3773, 3778-3778a, 3786, 3791
Valenzuela Puelma, Alfredo	2682, 3780, 3783, 3785

Valerio, Edith	3438
Valladares, Angel Luis	1431-1432
Valle, Rafael Heliodoro	504, 1843-1845, 1920-1921, 1967, 4282- 4284, 4624-4625, 4732
Valle-Arizpe, Artemio de ..	1846-1849, 1900, 1922
Vallentin, Wilhelm	181
Vallo, Ernesto	3204
Valverde, Sebastián E.	1457
Van de Put, A.	2222a
Vandercook, John Womack	2843
Van Pelt, Garrett, Jr.	1850
Vaquero Dávila, Jesús	1482
Varela, Enrique Luis	1422-1423, 1433
Varela, Leopoldo	4626
Vargas	4399
Vargas, Fulgencio	1851
Vargas, José María	1483
Vargas, Mario	3793
Vargas, Moisés	226
Vasari (<i>pseud.</i>)	2743
Vasconcellos, Clodomiro de	160
Vasconcellos, Diogo Luiz de Almeida Pereira de	1007-1008, 1178-1180
Vasconcellos, Marina	193
Vasconcellos, Salomão de ..	1181-1183, 1207, 1268
Vasconcellos, Simão de	1184-1185
Vasconcelos, José	4161
Vascones, Francisco	1520
Vásquez, Francisco Leonte	1458
Vásquez, Genaro V.	1852
Vásquez de Arce y Ceballos, Gregorio ..	271, 276, 746a, 1302, 1339-1346, 1350-1362, 1364-1365
Vásquez de Arce y Ceballos, Juan Bautista	1360
Vásquez-Castillo, Francisco Z.	4166
Vauthier, Louis Léger	2465, 2564, 2567, 2575-2575a
Vázquez, Francisco	756-757
Vázquez Santa Ana, Higinió	1853, 4285
Vázquez-Torné, Luis	1459-1460
Veer, Theo de	442
Vega, Carlos	2376, 2422-2423
Vega de Hoz, Barón de la	1854
Veitia Linaje, José de	622
Vela, Arqueles	443, 4627
Velarde, Héctor	2205-2207, 4721-4722
Velasco, José María	2929, 2931-2932, 2943
Velasco, Juan de	1304, 1484
Velasco, Napoleón	2828
Velasco y Mendoza, Luis	1855
Velázquez, Primo Feliciano	1639a
Velázquez Cárdenas y León, Joaquín ..	1968
Velázquez Chávez, Agustín	520, 1969-1970, 4201, 4389, 4628-4636
Velde, Paul van de	505
Vélez Sotomayor, Wenceslao	2753
Velloso, José Mariano da Conceição ..	2613
Velloso, Wilson	3714
Véloz, Nicolás	4895
Venezuela: Dirección de cultura	2275, 4881
Museo boliviano	587
Museo nacional de bellas artes.	587a
Vera, Fortino Hipólito	444, 2887

Vergara, Eladio	1338	Ward, Emily Elizabeth	2888
Vergara, Marta	4695	Wardle, H. N.	4041
Vergara, Miguel Angel	898	Waring, B.	4649
Verger, Pierre	445	Wätjen, Hermann Julius Eduard	1010-1011
Vermay, Jean-Baptiste	2804, 2820	Watson, Jane	3490
Vernet, Horacio	2682	Watters, Mary	2276
Vetancurt, Agustín de	1696, 1856-1859	Wauchope, Robert	475
Veytia, Mariano	1860	Weddell, Alexander Wilbourne	3240
Vezga, Florentino	749	Wegner, Richard N.	63
Vhay, Anna L. M.	1861	Weibel, Adele Coulin	2223
Vhay, David	1861	Weinberg, Robert C.	4123
Viana, Ernesto da Cunha de Araujo	1009	Weiss de Rossi, Ana	3341
Viana, João Faria	967	Weiss y Sánchez, Joaquín E.	307, 1424,
Vianna, A. J. Barbosa	161	1425, 3860
Vianna, Arlindo	162	Wenham, Edward	679, 680
Vianna, Arthur	1187	Werbik, Adolf	4650
Vicuña Mackenna, Benjamín	1279a, 2690-	Wesley, Mrs. John, <i>see</i> Butler, Sara	
.....	2693, 2704	Weston, Edward	4673-4674, 4676-4677, 4680
Vidal, Barros	3725	Wetherell, James	2550
Vidal, Emeric Essex 2323-2325, 2349, 2385, 2411		Wheeler, William W.	57a
Vidal, Francisco	3204, 3379	White, L.	1863
Vidal, Humberto	563	Whiting, Frederick A., Jr.	3241
Vidales, Luis	3804	Widhopff, D. O.	2587
Vidaurreta, Valentín	4545	Wied-Neuwied, Maximilian A. P. von 2551-2552	
Vigne, Godfrey Thomas	2299	Wiegand, Charmion von	4653-4654
Vila y Prades	3879	Wiegand, P. von	4655
Vilamajó, Julio	4870	Wiener, Charles	2332b, 2696, 2827
Villagrán García, José	4100, 4103	Wiessing, H. P. L.	4656
Vilardi, Julián A.	899, 2367	Wilcox, Marrion	626, 670, 3083, 4027a
Vilhena, Luiz dos Santos	1188	Wilder, Elizabeth	624
Villa, Agustín F.	1639b	Wilenski, R. H.	4162
Villaloz, Sebastiano	3818	Wilgus, A. Curtis	46, 47
Villanueva, Emilio P.	923	Williams, Arthur Durward	681
Villar Villamil	1613b	Williams, Mary Wilhelmine	48
Villareal, Enrique	3440, 4637	Willoughby, C. A.	594
Villares, Decio	3621-3622, 3625	Wilson, Edmund	4657a
Villarreal Santos, J. M.	1365	Wilson, Robert Anderson	2889
Villa-Señor y Sánchez, José Antonio de ..	1640	Winternitz, Lonia	3571
Villaurrutia, Xavier	4638-4647, 4679	Wolfe, Bertram D.	4398, 4658-4664
Villaverde, Cirilo	1436-1437	Wrede, Maria Elizabeth	3714
Vinatea Reinoso, Jorge	4759	Wright, Irene Aloha	1378
Viñaza, Cipriano Muñoz y Manzano	623	Wright, Marie Robinson	97, 220, 564,
Vindel, Francisco	486a	2553, 2890-2891, 3572
Violich, Francis J.	3569	Wroth, L. C.	1885a
Virginia museum of fine arts	3239	Wuthenau, Alexander von	1864-1865
Virmon, Frederico Guilherme	2633		
Visconti, Eliseu d'Angelo	2521, 3694		
Vitagliano, Juan	770		
Viterbo, Francisco Márques de Sousa	1189		
Volpi, Alfredo	3666		
Volpini, Alejandro	2682		

W

Waagen, Ludwig	163
Wagner, Max Leopold	1862
Wagner, Zacharias	1223
Walpole, Frederick	2694-2695
Walsh, Robert	2549
Walton, William (junior)	2824a
Walz, W. G.	2924
Wanderley, Eustórgio	1190
Warchavchik, Gregori	3570a
Ward, Anna Bell, <i>see</i> Muñoz, Joaquín	
Ward, Constance Allen	4027

X

Xarque, Francisco	732a
Ximénez, Francisco	1556, 1641
Ximino, José Manuel de	1426-1427

Y

Yañez Silva, Nathaniel	2697, 3792
Yela Gunther, Rafael	1557
Young, Stark	4665
Ypsilanti de Moldavia, George	1576
Yrurtia	3301, 3461-3462, 3471
Yunque, Alvaro	3330

Z

Zabala, Rómulo	744
Zalamea, Jorge	3805

480 • INDEX

Zalamea Borda, Eduardo	3830	Ziegler, C. A.	1191
Zalce, Alfredo	4399, 4543	Zigrosser, Carl	4203
Zañartú, Sady	1274, 3763	Zivy, R.	4163
Zanelli,	4875	Zöller, Hugo	2363
Zanetti, Clotilde	3463	Zonza Briano	3472
Zapatel, César E.	565	Zorilla de San Martín, José Luis	4862, 4868-4869, 4871, 4873-4874, 4876
Zárate, R.	2209	Zorilla de San Martín, Juan	2992
Zárate M., Gover	2104	Zuberbühler, Carlos E.	3242
Zárraga, Angel	1866	Zucchi, Carlos	2994
Zavała, Silvio	1641a	Zuno, José G.	4667
Zelaa e Hidalgo, José María	1868	Zurita, Alonso de	1641b
Ziegfeld, Edwin	4222, 4286		

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